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MUSEUM News

December 1983

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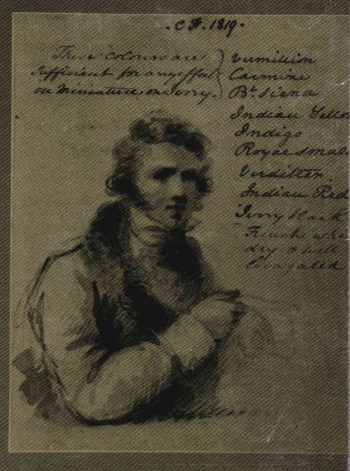
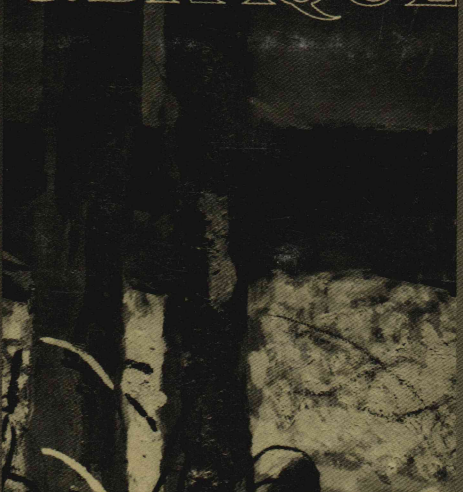


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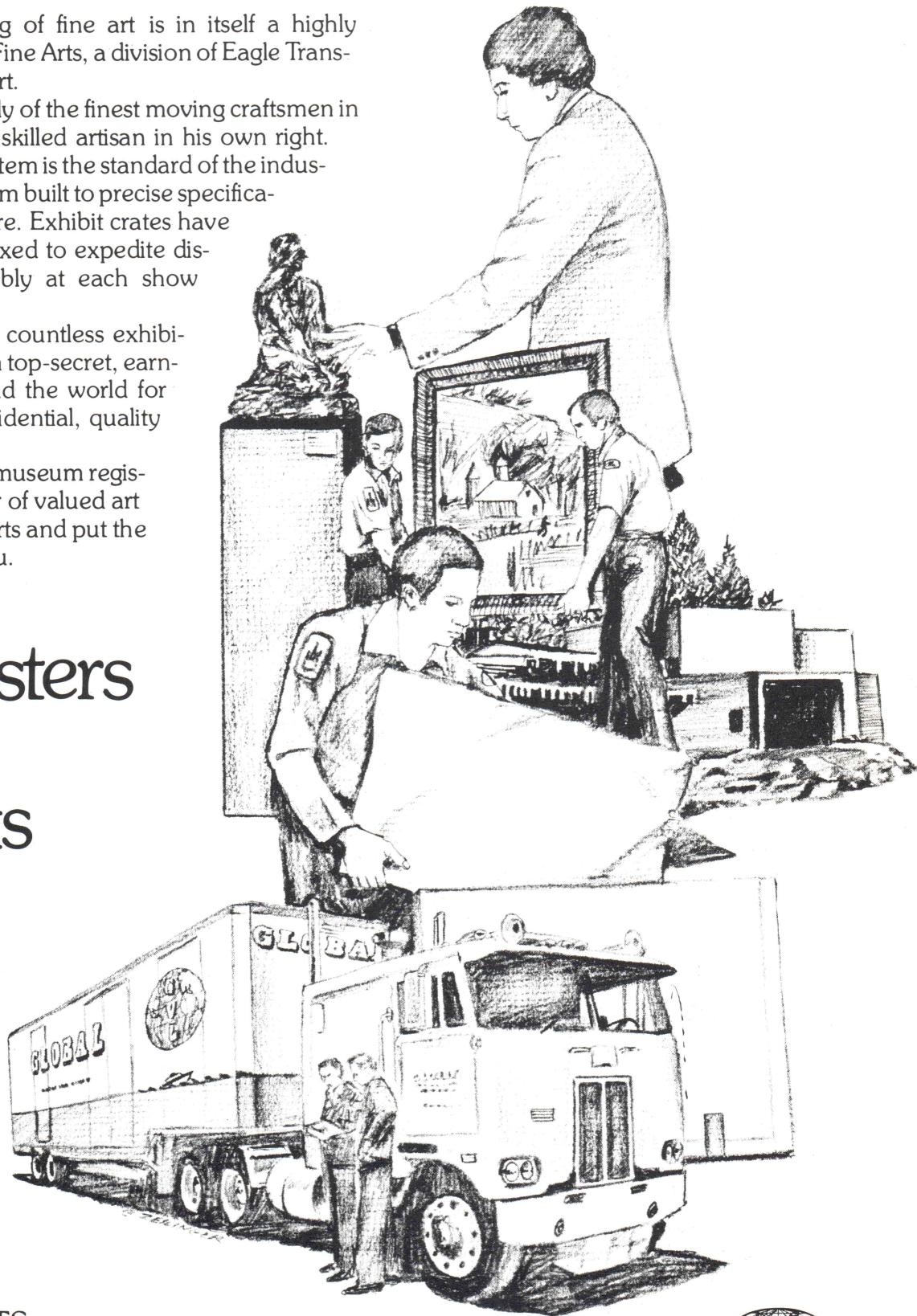
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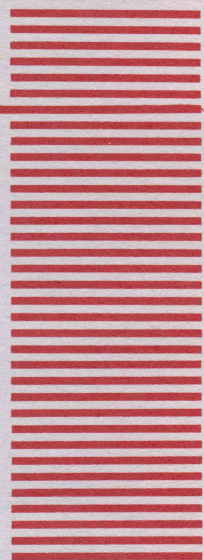
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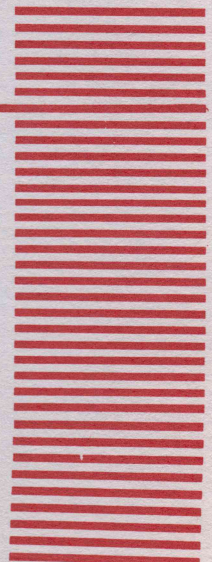
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COVER

The exhibition may close, but the poster and published catalog live on. A mosaic of museum publications testifies to the permanence and diversity of image that museums create through the medium of print. For more about the issues of museum publishing, see the feature article beginning on page 22.

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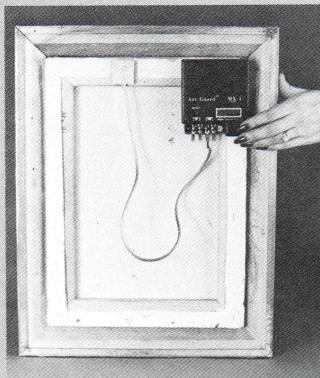
Thomas W. Leavitt

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A SECURITY STORY

Once upon a time most museum administrators thought that paintings and other works of art were stolen at night and so they purchased alarms. Most of these alarm systems never worked right but luckily for the museum, no one broke into the building at night anyway.

When it was discovered that almost all thefts occurred during the daytime visiting hours, the ArtGuard Protection System was developed. This system "guarded" the object rather than the room . . . 24 hours a day. Anytime a painting or display case was touched—an alarm was sounded somewhere in the building. It was not only wireless, it was simple to install and it was maintenance free.

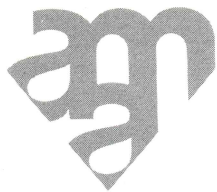


The system relies on a small transmitter mounted directly behind the painting, under the pedestal, or inside the display case. Any movement of the object (a feather falling on the display case, etc.) activates the transmitter and the signal is detected and displayed on an annunciator panel somewhere in the building. The security staff is alerted immediately to the situation and the exact location of the attack is displayed on the annunciator panel. (Since the system is on 24 hours a day, it can also be tied into the night time alarm system.) The ArtGuard System is better than a guard and more reliable than any alarm system. It cannot be defeated.

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FROM THE DIRECTOR

Frank Hodsoll, the chairman of the National Endowment for the Arts (NEA), has clearly identified a major long-range issue facing cultural institutions. He describes it as "undercapitalization"; others would call it financial stability. The NEA's attempt to address this concern, to use Hodsoll's words before a recent congressional hearing, has been to increase "our emphasis on the challenge and advancement programs to assist capital formation." By initiating or augmenting cash reserves and endowment funds through NEA challenge grants, institutions will be able "to achieve a greater capacity to take risks and produce their general repertoire with excellence." This is the kind of vision and leadership we all hope for from federal agencies that support cultural institutions.

Our nation's cultural institutions have long sought to achieve financial stability. Hodsoll's goal can be achieved if there is a substantial increase in appropriations for challenge grants. Although we have come to expect results from the endowment leadership, Hodsoll, as a member of the administration, is not in a position to work for substantially increased appropriations.

My primary concern is that, without adequate resources, the efforts of the chairman may in fact have a negative impact on our cultural institutions. I say this for several reasons.

- Raising expectations about challenge grant support for endowments and cash reserve programs without the necessary resources will set efforts back many years. Let there be no mistake, adequate capitalization cannot be achieved without a much increased federal commitment. Good intentions and hard work will not be enough.
- Reduced or level funding for the endowment's discipline programs (dance, museums, music, opera/musical theater, theater) in 1982 and 1983 has significantly eroded the base that is needed to build endowment and cash reserves. A strong support base is essential if challenge grants, especially for capital formation, are to succeed. On the positive side, the increase in fiscal 1984 appropriations has begun to redress this concern.
- The recession, the tax policies of the administration and attempts to slash the budgets of the Institute of Museum Services and the National Endowments for the Arts and the Humanities have contributed in some measure to the very difficult economic situation in which our cultural institutions currently find themselves. Many have been forced to take drastic measures simply to continue their operations, and their ability to maintain and increase private sector support even with the help of a challenge grant has been impaired.

In considering the NEA's efforts to assist in capital formation, it is important to keep in mind the dimension of the task. Consider a cultural institution with an endowment of \$1 million. If one takes the optimistic view and assumes that the fund will earn 10 percent, and that a sum equal to the rate of inflation or one-half the endowment's annual income is reinvested (a common and prudent practice), the institution will have about \$50,000 a year for general operating support. While this amount is surely significant, it is obvious that cultural institutions with larger budgets need endowments of considerable magnitude.

It seems to me that the course is clear. Cultural institutions must seek directly from the Congress a significant increase in appropriations to strengthen the NEA's discipline and challenge grant programs. When this task has been accomplished, the NEA should, in turn, revise its guidelines to increase substantially the maximum grant available. In both cases I believe the figures should at least double. Only with a much increased federal commitment can the NEA Challenge Grant Program, and all our nation's cultural institutions, achieve their capital formation goals.

Lawrence L. Reger



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Museum Security

I wanted to commend MUSEUM NEWS on the excellent article, "Museum Security: A Well-Kept Secret," by Charles Schnabolk (August 1983). It was right on target.

I'd like to add one comment. Your security director can be of tremendous assistance during the design stage of an exhibition or gallery. Many curators fear the advice of the security director the way some ill patients avoid their doctor for a checkup.

Consult your security director during the design of a gallery or exhibit. Get his or her input and find out if your esthetic goals can be achieved in a manner consistent with good security. A good security director will be able to help you design a gallery that meets the needs of the curator while maximizing security. The time to plan security is when you plan the exhibit, not three hours before the public is to enter the gallery. According to my colleagues in smaller museums, this happens more frequently than you may think.

Let's have more articles from people as qualified as Schnabolk.

STEVEN R. KELLER

Director

*Department of Protection Services
Art Institute of Chicago
Chicago, Illinois*

The article, "Museum Security: A Well-Kept Secret" (August 1983), contains misstatements, ill-founded conclusions and incorrect information. It is unfortunate MUSEUM NEWS published the material at a time when respect for the professionalism and objectivity of your authors is deservedly increasing. Charles Schnabolk, the author of "A Well-Kept Secret," is actively attempting to sell museums the very wireless object protection system he describes and illustrates. The article, therefore, is no more than an advertisement and should have been labeled so.

The late cat burglar known as Murf the Surf did not steal a painting from a museum. He stole precious gems, subsequently recovered by the Miami and New York police departments. The statement "The problem is compounded by the police" is untrue and can only be ascribed to unfortunate ignorance of actual museum thefts, recoveries and arrests. Police departments across the country have assigned experienced investigators who are interested in art to investigate museum thefts. They do not treat art theft like a "parking ticket."

To say that it is "only within the last seven or eight years that museum administrators have begun to admit that they are losing property" is irresponsible. The late Charles Cunningham, as well as James Johnson Sweeney, Richard J. Boyle, Kenneth Donahue, Paul Perrot and many other museum directors, focused on museum procedures and equipment upgrades more than 20 years ago. They challenged and compelled the burglar alarm "industry" to improve. Professional curatorial responsibility then, and now, motivated a continuing concern for protection and preservation.

I agree, meeting Underwriters Laboratories standards must not be the sole criterion for evaluating a security device, but I do not encourage the absence of UL approval. Many local code enforcement authorities and insurance underwriters require UL approval.

Schnabolk's analogies of museums to banks and appliance stores are unfortunate and lead to misinformation. The statement "Armed robberies are . . . nonexistent in museums" reveals a shallow familiarity with the history of museum losses and, therefore, unfounded conclusions. Boston's Museum of Fine Arts suffered a robbery at gunpoint, so did the Cincinnati Museum of Art. The Worcester Museum of Art, where robbers injured a guard and endangered visitors, was similarly victimized in daylight. The Fogg Art Museum's coin collection was also taken by an armed gang of

professional thieves. While not as numerous as bank robbers, the armed museum thief cannot be written off as "nonexistent." The methods of protecting paper currency and food processors have no relationship to those appropriate to cultural property.

The description of electromagnetic locks is incomplete. Before purchasing any exit door locking system, museums must first obtain approval from local building code authorities. Also, devices such as electromagnetic locks should not be purchased on the basis of their ability to bolt fire doors "from the inside 24 hours a day." Life safety remains a critical standard in protecting museum visitors and staff. In addition, the article's statement "To meet the fire code, power surges through the fire alarm panel" is an inaccurate description of National Electrical Code, NFPA and Life Safety Code requirements for operating fire alarm systems and may lead to misunderstandings when pursuing approval for NFPA Standard 911 implementation. (NFPA Standard 911 encourages the use of electromagnetic locks.)

As a former museum administrator, I strongly object to the author's accusation that museum administrators "bury their heads in the sand" when selecting protection systems. Quite to the contrary, museum professionals intimately familiar with the museum-wide and interdisciplinary requirements for access, preservation and protection have introduced numerous constructive and innovative applications. Schnabolk appears to suffer from limited vision while focusing on the devices his company offers for sale. Vituperative castigation of museum administrators has no place in a professional journal or any serious dissertation. Furthermore, the characterization of in-house and contract guard services and the "elitist" attitude afforded curators or librarians to the detriment of security directors appears to be based on fleeting acquaintance with a few management failures or malcontent situations, but is not reflective of current practice.

Letters

I question the contributions that any group from outside the museum community can, as the author proposes, make to the museum profession and wonder whose interests are being served. The decision-making process within the museum profession does not require or await a series of major thefts before museums properly discharge their acknowledged responsibilities for the preservation and protection of cultural properties within their charge.

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The main purpose of "Museum Security: A Well-Kept Secret" was not to "sell" any product. I am a consulting engineer, not a manufacturer. The fact that I can actually design and fabricate customized electronic systems for museum clients as part of my consulting assignment should be commended, not criticized. I only design systems for client museums or for engineering firms and, when I recommend one of my systems, I always openly discuss my dual role as designer and consultant.

The wireless alarm system described in my article was made for one specific institution. Because of word-of-mouth recommendations, it is now protecting the Vatican exhibit and the Armand Hammer Collection and is used by the Library of Congress, the Smithsonian and soon the Louvre. Each of these institutions understood the need to get involved in selecting a security system and did not relinquish this responsibility to an alarm salesperson or consultant.

"Museum Security" was addressed to those museums that delegate all the security solutions to a consultant without providing any guidance. The results have always proven disastrous. One relatively small museum in New York City uses a system which is so unnecessarily complex that the company that installed the alarms for \$400,000 now demands an outlandish \$6,000 yearly maintenance fee. The consultant obviously overdesigned the system and did not consider maintenance. Another museum is building a new structure, and its consultant estimated the cost of the security system to be \$300,000; the low bid was \$600,000. These two cases are examples of the work of a consultant who lacks the technical background and practical experience to design a realistic security system. I sympathize with many consultants who are becoming obsolete under the deluge of an electronic revolution that is taking place in the security field. But this sympathetic attitude doesn't mean I have to encourage incompetence or lower my professional standards.

The comment about the electromagnetic locking system is typical of the double talk used by nontechnical individuals who do not understand the concepts of a particular security system or device. The electromagnetic

locking system described in my article is made by my consulting firm. It is also one of the first such systems ever approved by a major city's fire department. Under the NFPA Life Safety Code (Special Locking Arrangements), electromagnetic locks are permitted if certain procedures are followed. The system I designed will soon be used in many New York City museums.

Criticizing the article for containing "misstatements, ill-founded conclusions and incorrect information," is a typical attack from consultants who do not understand the technical aspects relating to the new changes in electronic security. I wonder what they would say if they found out that I also designed, installed and still maintain the alarm system used in the Newark, New Jersey, School District. I encountered similar criticism when the security establishment discovered that I was the consultant on the World Trade Center and refused to use commercially available equipment. And I'm sure I'm upsetting consultants and alarm firms specializing in the residential market because I am currently designing a security system for the nation's largest (15,000 apartments) private cooperative housing project. It appears that a lot of security consultants like to keep the status quo and attack anyone who resorts to innovative ideas and who ignores tradition and exposes some of the catchwords within the industry.

In terms of security the museum field is by far the most uneducated profession I have worked with. Unless the problems are discussed openly, nothing will change, and consultants will continue to use 1970 concepts in developing security systems for this decade. I think Joseph Chapman displayed a lot of courage by publicly stating some of his beliefs; his ideas of security are a bit conventional, but the debate between us could stimulate museum administrators to take a more active role in the security area. Maybe the secrets that have surrounded the field of museum security for the last 20 years will be discussed more openly.

CHARLES SCHNABOLK
Executive Director
Institute for Museum Security
New York, New York

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The Scholar in the Art Museum

ANTHONY F. JANSON

Since the time of Wilhelm von Bode, curators in European art museums have been scholars, often of the first rank. Not so in this country, where they have traditionally been regarded as lightweights who couldn't get respectable teaching positions. Like all second-class citizens, American curators evolved their own counterethos in self-defense. Typically, this has manifested itself as the famous split between the curator's eye and the academic's brain—a syndrome, one might add, that would prove a crippling, even fatal, incapacity in real life! The situation has begun to change over the past seven years or so, but with results that are far from clear cut.

Museums have become more attractive to scholars, and the reason is not hard to find: good academic positions are increasingly scarce. While many museums have been badly hurt by the recent recession, colleges and universities have suffered even more. Hence museums have emerged as attractive alternative sources of jobs. It is still true that the curricula vitae of professors are, by and large, more impressive than those of curators. Museums have nevertheless attracted some of the brightest talents emerging from graduate schools and converted still others who withered under the onslaught of insensitive deans, low pay and teaching overloads.

As a consequence, today's curators are generally better trained than before. When young scholars began invading art museums, many directors were uneasy about or even hostile to this strange new breed, as well they might be. Armed with their Ph.D.'s, curators, in turn, were appalled by the sloppy research and erroneous information endemic to most art collections—in contrast to science museums, where sounder methodology has usually prevailed, and history museums, where



thorough research is the norm. Today collections are on a more solid footing and are better displayed than ever, though the number of cherished "masterpieces" that have been debunked is legion. By now the shock has worn off, and most directors expect their staffs to meet higher intellectual standards, as Peter C. Marzio's essay in the October 1983 issue of *MUSEUM NEWS* attests.

Because his position is so central, the curator-scholar has the potential to affect the course of museums profoundly. Of all his roles, it is his position as an educator, broadly speaking, that remains least clearly defined. Scholarship is, after all, not simply a matter of getting the facts straight but of interpreting objects in terms of their cultural and human significance. As collections become better understood, the nature of the experience offered to the public needs to be redefined and the quality of education upgraded. Who better to share the knowledge of a collection than the person who is its keeper? Yet curatorial responsibilities remain utterly divorced from museum education, thereby depriving the curator of a vital function and the museum of a major resource. Can we really claim that the occasional gallery talk and docent lecture are an effective solution to this problem? The curator's vaunted "love of the collections" is stillborn if it remains mute. Let us not

forget that the airing of ideas in a public forum is beneficial to the speaker as well as to the audience.

In part, this situation is the result of a curious contradiction. On the one hand, museums provide a unique opportunity for a wide range of activities that are highly attractive to those for whom the contemplative life alone is not satisfying. On the other, they are the most effective ivory towers yet devised. Combined with the traditional separation of responsibilities, this dichotomy permits curators, especially in larger museums, to cede important functions and to develop a professional myopia that can be dangerously unrealistic.

I would submit that education in the museum is no more of a specialization than it is in the university, and that curators must become more involved with the process. This is not to say that curators ought to take over education departments. Already burdened with numerous duties, they will be reluctant to take on yet one more. By the same token, museum educators will not relinquish part of their professional turf very readily. Directors will find it difficult to accommodate the curator as educator to conventional wisdom and larger policy issues. The problem is aggravated by the lack of established guidelines, since curators have never played such a role in Europe and only rarely here. At the moment, one can count on one hand the number of major art museums where they actively participate in educational matters. In this respect, we have much to learn from the versatility and resourcefulness of smaller institutions. Despite all the obstacles, the bottom line is whether museums can provide any valid form of education. For those of us who have been both teachers and curators, the jury is still out. Only when the educational function is fulfilled through the curator's active participation will the scholar have found a true home in the museum. Δ

ANTHONY F. JANSON is senior curator at the Indianapolis Museum of Art.

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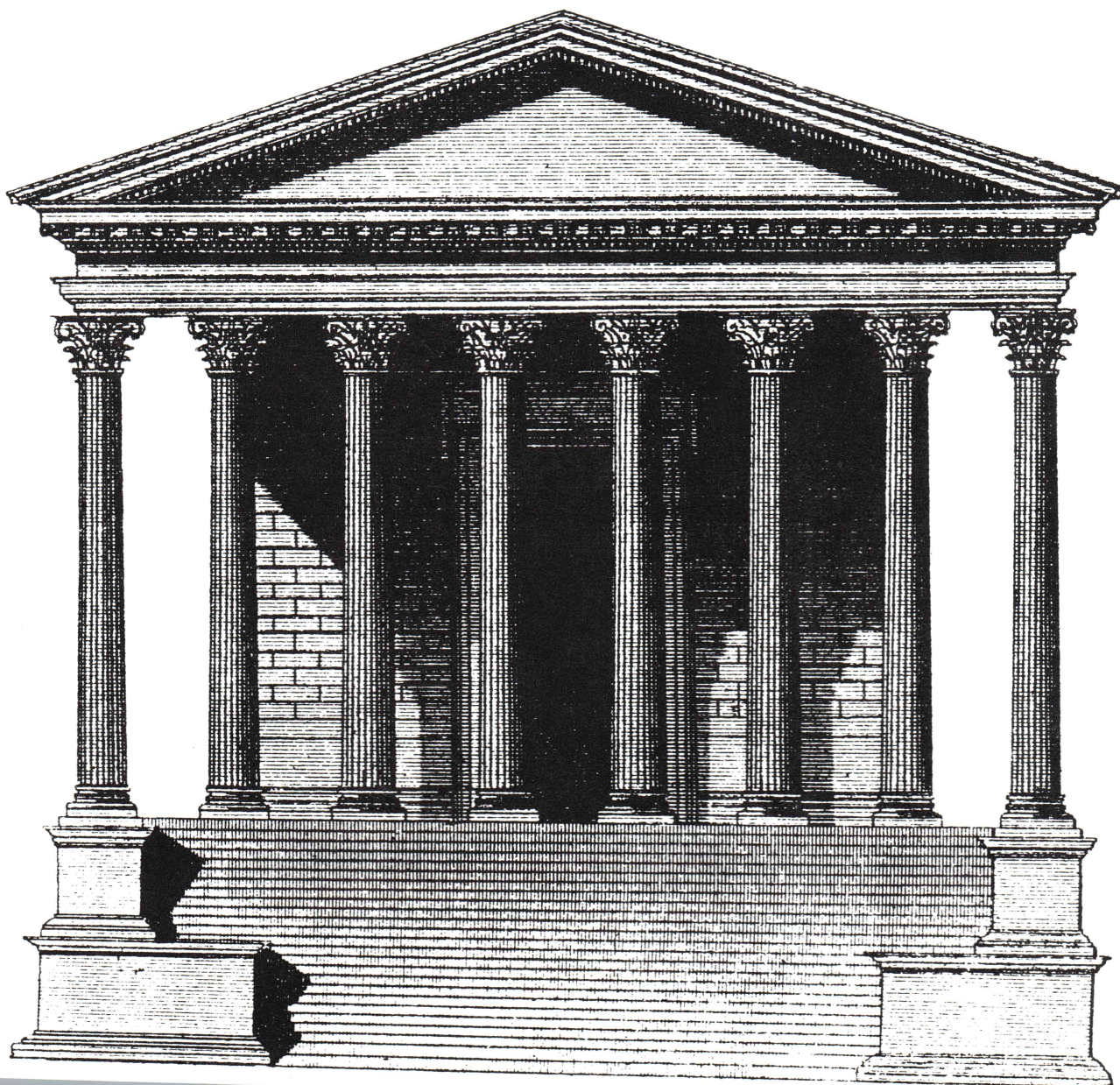
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The 17-Inch Museum

RUSSELL CONNOR

This season offers a variation on the 'coffee table book' idea—the 'coffee table videotape.' . . . So began a newspaper article on the recent decision by the Whitney Museum of American Art in New York to sell home videocassettes of a film produced by its Public Education Department alongside its splendid catalogs on major American artists and other exhibitions. Although this sort of thing is very much "in the air," the Whitney is apparently the first out on this particular limb. There is some fun in being first, but there's nothing like having one's work compared to a coffee table book to set one gazing into the middle distance and wondering about the meaning of it all.

The film *20th Century American Art: Highlights of the Permanent Collection* (based on the exhibition of the same name—there was no inspiration left when it came titling time) is intended for the widest possible audience: broadcast and cable television, schools and universities, home video and others. The exhibition itself is historic, and historical. For the first time the museum has set aside a floor for the permanent installation of some of the most important objects in the collection: 73 works by 60 artists. Although it is not intended as a definitive survey and does not include a few big names, the exhibition does offer an extremely coherent view of the pageant of American art from 1913 to 1980. The museum's National Committee, with a particular interest in making the collection accessible around the country through traveling exhibitions, saw this as an appropriate occasion to support a film for broad distribution.

RUSSELL CONNOR is head of public education at the Whitney Museum of American Art in New York.



Normally the next step would be for the museum to engage an outside producer. By the time the exhibition opened in October 1981, however, the museum had a new head of public education with some experience in television, and we elected to produce it "in-house." Since my training and bias in these matters have some bearing on the result, I must here intrude some personal notes.

I joined the professional worlds of museums and television at the same time, in 1963, as a young painter hired to replace Brian O'Doherty as host lecturer of a weekly televised gallery talk produced by the Education Department of the Museum of Fine Arts in Boston in cooperation with WGBH-TV. Brian's series had been called "Invitation to Art" and ran for three years, until he went to New York to work for the *Times* and to launch a remarkable career as artist, critic, editor, film maker and arts administrator at the National Endowment for the Arts. I did something called "Museum Open House" (we called it "Museum Open Mouth" around my house) for four years, until I decided my painting needed more of my attention than Rembrandt's did.

However quaint some of those black-and-white programs might seem today, they remain pertinent for two reasons: (1) museums entering this field still tend to begin with the classic formula of an expert guiding us through an exhibition; (2) as a sort of negative inspiration, that formula is so abhorrent to creative producers that they will do anything to avoid even a faint resemblance to it. Following "Museum Open House," the Museum of Fine Art's next major TV venture was a color series entitled "Eye to Eye." It was the season of "relevance," and the producers sought valiantly to relate art to contemporary

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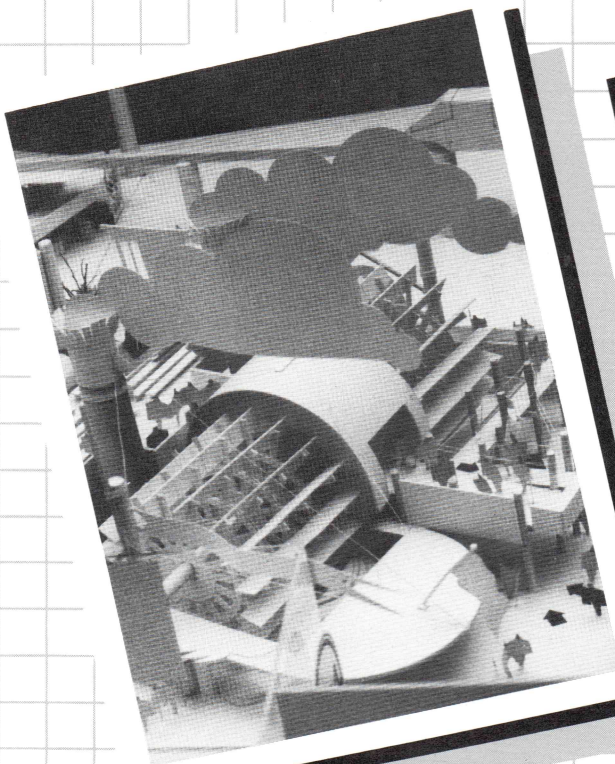
life while nearly avoiding bringing the cameras into the museum at all.

Readers of this column have been exposed to enough films and videotapes on the visual arts to know all the different forms of the genre: documentaries on particular exhibitions, collections or museums; documentaries on artists; series of more or less scholarly essays on historical periods or schools; archival records of exhibitions and events; and so on and so on. Depending on the purpose, the intended audience and the budget, these productions can feature an on-camera host, voice-over narration, actors, original score or library music, beautiful locations or slides and austere studio sets.

If the truth be known, most of us have a producer, scriptwriter or on-camera host lurking within us, ready to come out at the earliest opportunity. I don't find this alarming, but there may



Film makers at the Whitney Museum of American Art prepare to shoot *20th Century American Art: Highlights of the Permanent Collection*, a film based on an exhibition of the same name.



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be a correlation with the fact that so much work in this genre could be sponsored by Nytol. It seems to be easier to make a truly boring film or tape on Art than on any other subject, not excluding Recent Trends in Cement Mixing. I identify three distinct traps along the way, with the assurance of one who has tumbled into them all.

The first might be called *Art as Religion*. Awards in this category have long ago been retired in honor of the French, whose normally bracing cynicism deserts them when they are ushered into the presence of Art and its godlike creators. It is, all the same, not so easy when one wants to underline the importance of a work of art that one loves with camera, lights, music and words, to avoid slipping into a cloying, self-defeating excess of reverence.

The second must be *Art as Knowledge*. "He who undertakes to teach the innocent to understand art without the aid of classical languages, dusty documents, and boresome historical methods robs naivete of its charm without correcting its errors": Erwin Panofsky,

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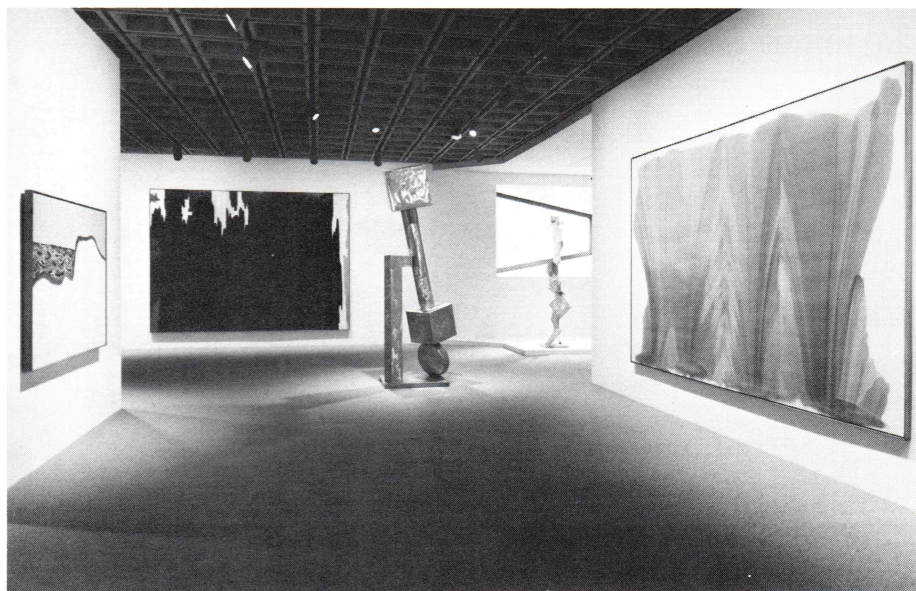
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condemning what he called "appreciationism." This sublimely stuffy sentiment is, I think, alien to the democratic nature of television, which makes it possible to engage ordinary people in an adventure that was hitherto the private privilege of a few. But it is a useful reminder that we can, at most, only open doors; deeper rewards require deeper efforts and direct, intimate contact with the work itself.

The last is *Art as Entertainment*. That is how most of us got hooked on art in the first place: the violent stories in the paintings, the dramatic lives of the artists, the gee-whiz spectacle of the big scale works. Film and videotape may actually reduce (and distort) the scale, but they compensate, in a show business sense, by adding the juicy elements of lighting, music and editing. Is there anything wrong in attracting the public to the story of art through hype and sentimentality, drama and ro-



Installation view of *20th Century American Art*, a showcase of 73 works by 60 American artists, spanning the years 1913 to 1980

mance, stirring rhetoric and heroic events? Probably. The main objection of critic Hilton Kramer and others to art on television is that it falsifies and distorts the art experience: when the viewer finally walks into the actual gal-

lery, there is no music to cast a spell, no sonorous voice to weave a thread, no editing to dramatize contrasts and comparisons. My own view is that people are now so sophisticated about the moving image that they *know* all that



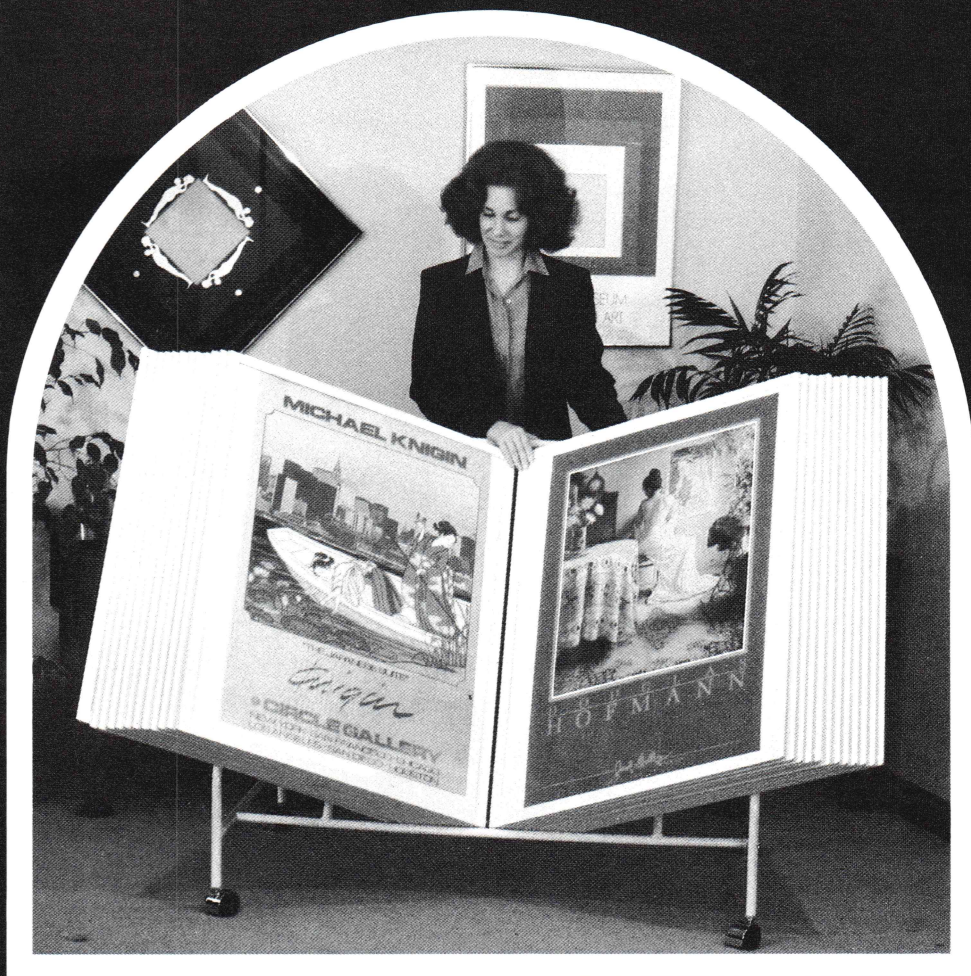
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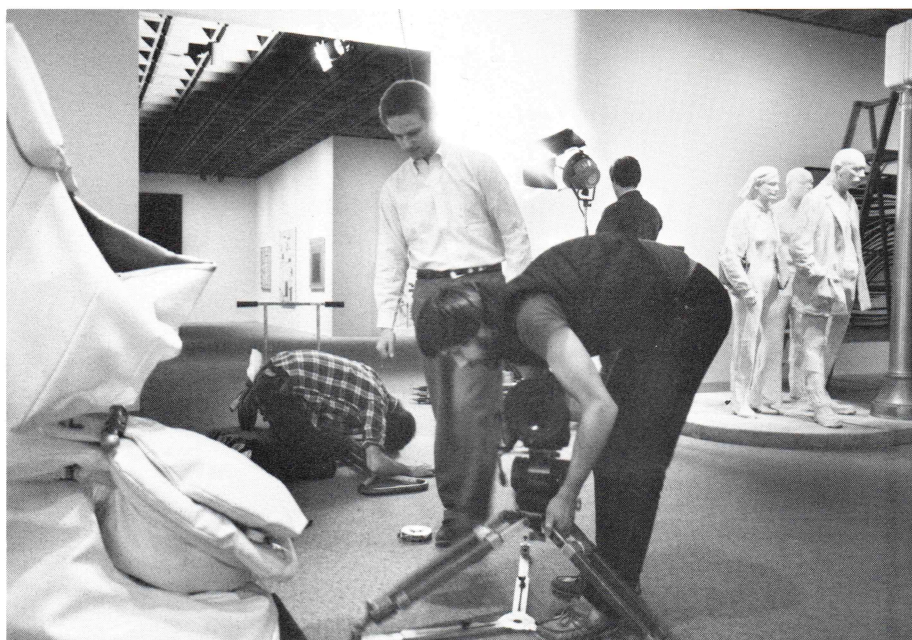
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and rarely confuse one experience with the other.

When we began production, questions were more practical, beginning with, Film or videotape? We chose film this time because the cameraman, who is skilled in both media, preferred it, and it still seems to offer easier duplication and distribution possibilities for school and overseas markets.

After a brief beginning with elaborate lighting in the large galleries, a test using fast Zeiss lenses and existing gallery lighting produced a look that was more authentic and more attractive. Better, in this case, proved to be cheaper and easier.

It was agreed that I would write the script, to be okayed by the museum's director, Tom Armstrong, who would also approve the film at a rough cut stage. To deal in any depth with individual works in a one-half-hour film



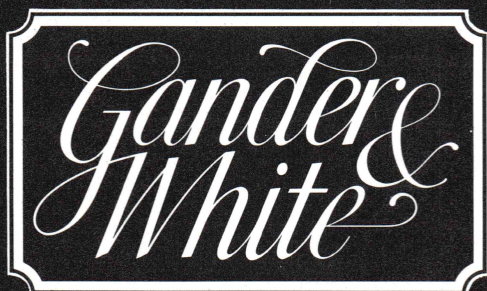
Film crews on the "set"—in this case, the museum gallery

was clearly out of the question. What did seem possible was a broad overview of modern American art, suggesting, without overplaying, the human drama of the emergence of the American artist

from provincial, academic dependence to prominence on the world stage.

In a first version I appeared briefly at the beginning to introduce both the exhibition and Lloyd Goodrich, the art

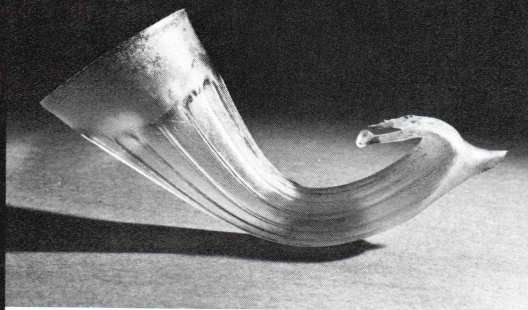
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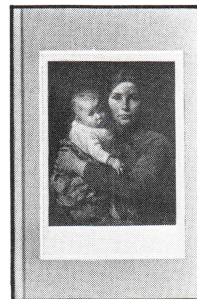
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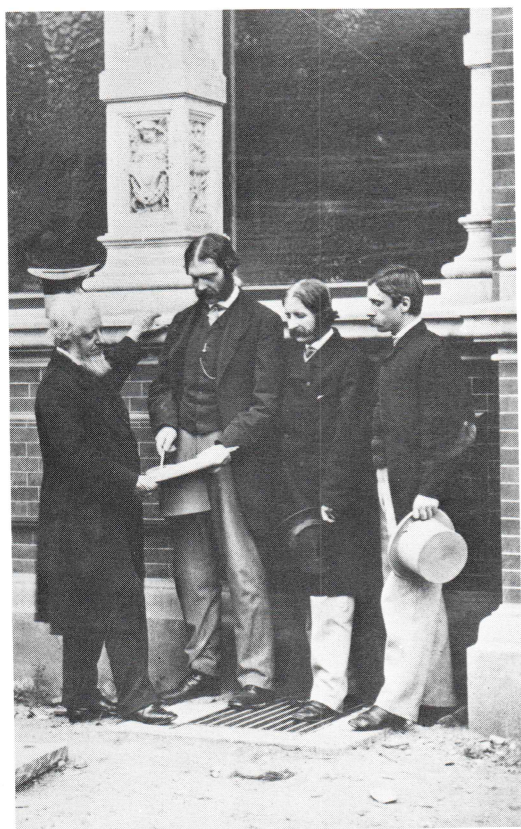


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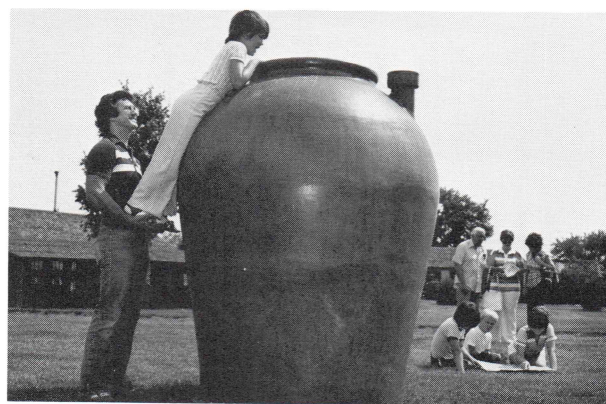
historian and former director of the Whitney (1958-68), who agreed to talk about the museum's founding and early years, during which he assisted Juliana Force in building up the collection beyond Gertrude Vanderbilt Whitney's original gift of 600 works. He was an absolute delight to work with, moving and eloquent in his reflections on Sloan, Hartley, Demuth and others. This is a man who had visited the Armory Show at the age of 16 and had just completed a masterful book on Thomas Eakins. On seeing his footage and some other gallery scenes shot with a Steadicam, I made a difficult decision: this major figure in American art history and I were going to share space on the cutting room floor. Lloyd's presence and tangy commentary were so strong that it was obvious he himself should be the subject of an extraordinary film. We are currently seeking support to make

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For some scenes, the traditional dolly still provides the steadiest camera moves.

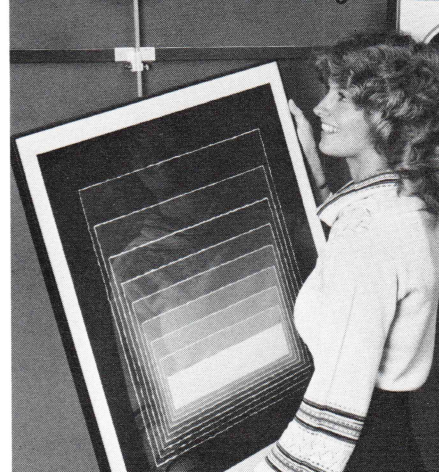
a documentary about him that will let us all share his long and revealing perspective on American art of our century. Our second discovery was that the

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feel to movement through the galleries. It was smooth, but not as mechanically smooth as a dolly; one felt a human presence, perhaps our own. This illusion was naturally shattered when the camera turned to Lloyd or me.

The decision to rely on voice-over narration without an on-camera guide forced us to be inventive in other ways, and perhaps contributed to the Best Director Award at the Second International Festival of Film on Art in Montreal in 1982. Much is due to the fine cinematography of Andy Aaron and an editor with talent as eye popping as her name: Variety Moszynski.

One of the hazards of producing in-house without the initial cooperation of your local public television station is that you later find yourself scrambling to get it broadcast. PBS and WNET in New York claim to admire *20th Century American Art*, so perhaps it will appear soon in your neighborhood. If

you contemplate venturing into this area, think big: chances for corporate and foundation support, a decent air time and audience response are more favorable with a series than a one-shot program. That is the direction we expect to go in the future.

We are contracting with the American Federation of Arts for distribution to schools, museums and libraries. We have had several inquiries for foreign home video rights.

We hope to install soon a video display unit next to our sales desk, with the film on constant view. Until we get an orientation gallery, it can serve as an introduction to the museum and its collection, as well as let people know what is in that strange "coffee table" cassette. Δ

20th Century American Art: Highlights of the Permanent Collection is available in 16 mm format through the American Federation of Arts at a rental price of \$50, and a sale price of \$450. VHS, Beta II and ¾" cassettes are available at the Whitney Museum sales desk for \$45 (VHS, Beta II) and \$100 (¾").

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EDITOR'S NOTES

December 1983
Volume 62, Number 2

As I write this column to introduce our issue on museum publishing, I am beginning a separate but related experience that will ultimately give me a taste of my own editorial medicine. I am in the early stages of writing a book. It's a short one—the manuscript for the report of the Commission on Museums for a New Century will ultimately be about 250 pages long, that is, if my sense of humor, my inspiration and my patience endure. But short or not, writing is hard work, and I feel at the moment as if the few words I've written have been forcibly extracted. They don't sound quite right yet. The transition between thoughts is weak or nonexistent. And I'm not confident I'm expressing those thoughts in an order that will make sense to the reader. What I need right now is a good editor.

People learning for the first time what I do for a living occasionally gush, "I always appreciate a good editor." I'm usually tempted to respond, "Sure. I'll bet you love going to the dentist, too." "I appreciate a good editor" is secret code for "Keep your pencil off my perfect prose." People who appreciate a good editor usually haven't the faintest idea what an editor does. One aspiring writer admitted to me that the basis for his undying appreciation of my profession was his ineptitude at proofreading. (Readers who don't catch the irony in that statement should skip the rest of this column and move on to the next article.)

So what *do* editors do, anyway? I have been (or felt like) automotive mechanic, surgeon, mother, shrink, teacher, diplomat, executioner, Scrooge, Santa Claus. I have cajoled, flattered, insulted, lavished praise (deserved and undeserved), even told small fibs, and I have been subjected to all of that in return. I have been told innumerable times, "You changed my meaning," when the original manuscript or paragraph or sentence had been a veritable anagram of thoughts with no apparent meaning.

On a more positive note, I have shared often in the satisfaction of helping transform good ideas into better prose. Editors are advocates of two interests—the writer's and the reader's. Sometimes subtly, sometimes frankly, writers have let me know they're glad we're all in this together, and those are the most gratifying moments. If it occasionally seems to the writer that the editor is turning against him, it is only a sign that the reader's interests are taking pre-

cedent, demanding greater clarity from the writer through the editor. My favorite writers know why that happens, and understand that it's to everyone's advantage to correct the situation.

We have our odd compulsions, too. (Read "Fleeting Moments of Revenge" on page 50 for some excellent examples.) Mine is capitalization. It has been insinuated that I would lowercase "Bible" if given half a chance, and that's probably not far from the truth. Although we resent people who think our work revolves around our collection of compulsions, we're not about to change and sacrifice the English language in the process.

Museum publishing, of course, is more than the practice of the craft of words. It is big business. From four-page quarterly newsletters to four-color coffee-table catalogs, almost every museum is a publisher on some scale. The articles in this issue deal with the importance of the publications function, the ins and outs of copublishing arrangements, the necessity of good design. We invited people involved in museum publishing to vent their frustrations in one article, and in another we bring you the winners of the AAM's second annual Museum Publications Competition. (Look for a special mailing about the 1984 competition in January.)

The copy for this column will now go to Ann Grogg (who disagrees with me over the use of the comma in a series), because even an editor needs a good editor. We're not smug. Besides, the world would be a sorry mess without us.

Ellen Cochran Hicks

When You Care Enough To Send The Very Best

GAYE BROWN

For better or worse, the publications museums produce are purveyors of image. They reach a far broader audience than any special program or event; they endure far beyond the closing date of any exhibition; they carry messages from the museum to people who may never have a chance to see the institution. Publications document collections and exhibitions, invite people to become members, announce special programs and events, solicit money for capital campaigns, allow students to register for courses, encourage strangers to pay their first visit. Visually and verbally, they are a museum's primary means of communication. Unfortunately, in many museums they are also one of the least understood and appreciated services, and as a result, what they "say" about the institution might have been better left unsaid.

No one ever sets out to design uninformative and unattractive publications. It happens all the time, though, for the expertise needed to produce a piece that is successful in content and design is often taken for granted. Museums are by no means the worst offenders, but because their purpose is so clearly directed at inspiring people to learn through looking—at glass flowers, antique automobiles, manuscripts, sculpture or tropical fish—they have a special obligation to maintain the highest level of visual quality in their printed materials. The publications they produce should be a joy to look at and even hold. They should make people want to read them, and, when read, they should inform and educate as clearly and accurately as possible.

How does one produce publications that say the very best about a museum? One starts with a single publication and makes sure it has a sound philosophy and purpose and is well written and well designed. Every piece, no matter how small, should be produced with the same fastidious care. Then, if the institution wants an image that is consistent and well tuned to its overall goals, there should be some centralized coordination of its entire publications program.

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The most important element of any publication is its purpose and the philosophy developed in support of that purpose. Like Poe's purloined letter, however, this basic ingredient is so obvious that it is often overlooked. Will anyone really read a catalog on that topic, or is it being produced out of habit or for political reasons? Would a checklist of the exhibition with an introduction by the director serve the purpose? Should the museum promote its activities in a newsletter, or is a calendar of events a better vehicle of communications? Should a membership brochure highlight the year's events, and, if so, what happens halfway through the year when the piece is outdated? Is a splashy, four-color invitation appropriate for a small exhibition, or will it misrepresent it as a major show? None of these questions will be answered unless someone knows enough to ask them. Those who are entrusted with overseeing a museum's graphic image must understand why a piece is being produced, who its audience is and what its lifespan should be. They must be able to put themselves in the recipients' shoes, to imagine what it is that will attract them to a publication, what they should learn from it and what the priorities for the different types and levels of information are.

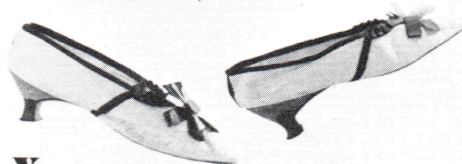
The need for a sound philosophy is especially evident when producing a promotional brochure. The people who pick it up will know little or nothing about the museum, so everything it tells them visually and verbally should be carefully weighed to make the right first impression. One New England historic site and museum recently published a flyer with a cover image of an elderly couple seated at night in the snack bar. Aside from the fact that the site is not open in the evening, the publication makes a grave misstatement about the museum's biggest attraction—which is *not* food.

Many mistake money as the crucial element of superlative publications. There is no denying it opens doors to better quality in production, but it is by no means the end all. "Taste is not a matter of money," says Sallie Gross, who handles publications for the Museum of American Jewish History in Philadelphia. "It's possible to do a lovely, sophisticated



Mrs. Eckstein (God bless her), who resides at the Museum of American Jewish History, has asked the Board of Trustees to invite you to a Gala Supper Dance celebrating the retirement (and burning) of the Museum's mortgage.

Museum of American Jewish History
Gala Supper Dance
May 21, 1983



Your participation in this year's Gala will help to retire the mortgage and ensure the future of the Museum of American Jewish History.

Name _____

Address _____

City _____ State _____ Zip _____ Phone _____

Yes, I will attend the Gala Supper Dance.

☐ Supporter: \$125 per person

☐ Patron: \$250 per person

☐ Benefactor: \$500 per person

I would like to reserve a table of ten places for \$1250

in the name of _____

I am unable to attend, but enclose a contribution of: _____

All contributions to the Museum of American Jewish History are tax-deductible.

Please make checks payable to:
Museum of American Jewish History

R.S.V.P. by May 6, 1983

Please list seating preference on the reverse side.

Patrons and Benefactors are invited to attend a special Cocktail Buffet at the home of Mr. & Mrs. Robert Saligman, 1201 Rock Creek Road, Gladwyn, Pennsylvania, on Sunday, May 1, 1983 at 5 p.m.



Fig. 1. Invitation, Museum of American Jewish History

piece with a low budget." It is also possible to do one for *no* budget. An enterprising publications coordinator may be able to have a piece designed for free as a competition at a local design school or to obtain free printing or paper in exchange for a strategically placed credit. Gross, for example, recently produced an invitation to a gala entirely with donated services; it went on to receive an award from the American Association of Museums this spring (fig. 1). Those who plead poverty as an excuse for unsuccessful publications, however, should be wary of assuming that if they get the funds they need the rest will fall into place. The promotional brochure by the New England historic site is a case in point, for it was four color and otherwise nicely designed.

Copy and design are the primary tools with which to implement philosophy. A successful publication, according to Marlene Chambers of the Denver Art Museum, is one that "embodies a perfect wedding of content with visual appearance." If the tools aren't used with precision, it's easy for the publication to miss its mark. I recently lost my way in the final stage of developing copy for a new promotional piece for the Worcester Art Museum. I had composed a very brief text that played on all the wonderful things taking place at the museum: concerts, lectures, classes,

special exhibitions. The director, Tom Freudenheim, pointed out the wrong turn. "We're here because of our collection," he said. "Let's get people excited about looking at art." The new course was easily taken, and the brochure is the better for it (fig. 2).

A false step in design can be just as critical. No matter how clear the goal of a piece is or how exciting the copy, it will fail to do its job if it is so dull or unattractive that no one picks it up or opens it, or if the layout is so confusing the reader is lost on page one.

Design seems to be the touchiest of areas, though, for several reasons. One publications director at a major institution admits that while her administration's support for a superior publications program is excellent, designers' fees are often the one thing that isn't "understood." This lack of understanding of designers' professional contribution to a project goes deeper than the pocketbook. Those who have a keen sense of their own taste won't hesitate to play design critic. Another publications coordinator tells how the "wrong" choice of color for a flyer elicited a letter from a trustee. Free criticism isn't unique to the museum world, but because those associated with museums tend to have strong visual educations and interests, they are especially prone to thinking they know what good design is all about. And, because the



Fig. 2. Promotional brochure, Worcester Art Museum (above and top of page)

end result of good design is that it makes the coordination of text and image look simple, some museum professionals even presume to do their own design work. One coordinator explains, "We've had people who are two months late with text, but who want to send in page layouts. Or they say, 'Why did you have to pay a designer for this? It's just type.' Everyone wants to be an art director."

The publications of many institutions reflect a philosophy that the time and money needed to produce a piece are directly proportional to its worth. Nothing could be more untrue. A catalog for a special exhibition might cost 10 times as much and be in pro-



Fig. 3. Promotional brochure, Shaker Museum



Fig. 4. Promotional brochure, San Diego Natural History Museum

duction five times longer than a development brochure, but it is no more important in the overall scheme of things. Indeed, without the development brochure, the catalog might not be possible. And while a catalog might have a longer lifespan, a development brochure has a broader reach. If a publication has a job to do—and it has no reason being produced if it doesn't—then it should do that job well, no matter where it falls on the flow chart. Each publication, in its own way, will contribute to the image of the museum, and each should be developed with the same exacting care and technical quality.

In advertising it is a basic tenet that every ad has two messages: one about the product and one about the company behind it. In this sense, every publication is an advertisement, for it conveys not only the flavor of a particular exhibition or event but also the personality of the institution as a whole. As in advertising, publications should have tangible objectives: education, financial support, increased attendance. No matter how modest an institution's publications program is, if message and quality are not consistent or if they are not in accord with the image the museum wants to project, it may be difficult to secure an audience sympathetic to the institution's goals.

That publications can describe their institutions in unspoken but unmistakable ways is clearly demonstrated by two promotional brochures. One pub-

lished by the Shaker Museum in Old Chatham, New York, has copy that is a clear and straightforward history of the people and the site and a design that is modest and well organized, evoking the same quiet reserve as the Shaker room featured on the cover (fig. 3). By contrast, the brochure for the San Diego Natural History Museum is a very sensual celebration of the colors and patterns of the natural world, and the text bespeaks the same diversification in the institution's scope (fig. 4). Each publication prepares us for an entirely different museum experience, as well they should.

A consistent and well-coordinated image means many things and is effected in many different ways. What it does not mean is that every publication issued by a museum has to fit a prescribed logo system. When Marlene Chambers assumed her position at the Denver Art Museum, she inherited a design firm's package for a "total look" that required everything to be the same square format. It was impractical and expensive, and she quickly abandoned it. A coordinated program also does not imply that every publication should have the very same tone. Museums aren't one-dimensional, and their images shouldn't be either. The gala invitation produced by the Museum of American Jewish History, for example, is wonderfully wry and frolicsome, but its announcement for a recent exhibition on the Soviet Jewish immigrant is

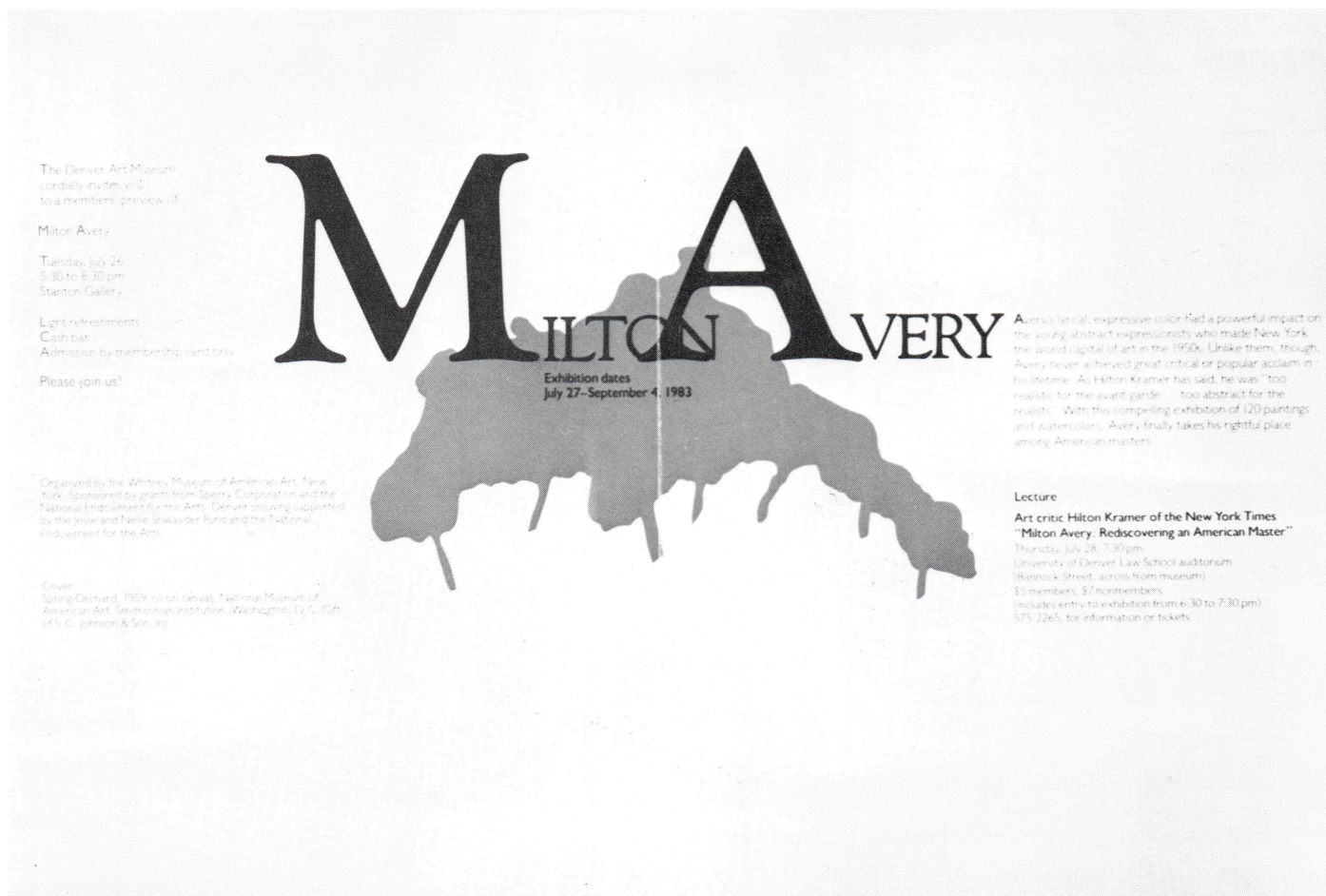


Fig. 5. Invitations, Denver Art Museum

reserved and serious; each is appropriate to the event and to the museum. Finally, a consistent image through publications does not mean being a slave to a particular look forever. A new director, for example, may change the focus of a museum from scholarly exhibitions to community programming, and the printed image should reflect the new direction.

One obvious way to achieve a consistent look is to have one designer. Some museums, like the National Gallery of Art in Washington and the Denver Art Museum, have a designer on staff; in others, like the Boston Museum of Fine Arts and the Brooklyn Museum, the publications director and the designer are one and the same. Most, however, especially the smaller museums, hire designers on a job-by-job basis. This may still mean the museum employs only one designer. In some cases, however, it means the museum works with several.

The danger of using too many designers is obvious. It takes a great deal of time to train someone in all the rules a museum has regarding its printed pieces. Most institutions have definite likes and dislikes, dos and don'ts regarding their graphic image. Whether or not curators will allow illustrations to be bled or cropped, whether the director prefers serif or sans serif type,

whether the membership likes poster formats instead of booklets—there are myriad design features that must be reviewed each time a new designer is engaged. It's not impossible to employ several graphic designers and attain a consistent look, but it requires a great commitment of time with each to establish clear communications and to see that each renders an accurate picture of the institution.

Continuously using the same designers will not only contribute to consistency of image; it will also have financial benefits. As with any contract, the more business you do with a firm, the more favorable will be your rates. Design savings can also be realized by maintaining formats for certain pieces so every project doesn't have to be designed from scratch. The most obvious examples are calendars and class brochures, which are issued several times a year and *should* look like they are part of a series. But the principle can also extend to pieces like invitations. The Denver Art Museum, for example, developed a format for preview invitations that could be easily adapted to reflect the tone of different exhibitions—and which, at the same time, became a form of logo that told the recipient instantly who the invitation was from (fig. 5).

The Denver Art Museum
cordially invites you to
a members' preview of

CONSTRUCTIVISM

AND THE GEOMETRIC TRADITION

Selections from
The McCrory Corporation Collection

Friday, November 12
5:30-8:30 pm
Stanton Gallery

Cash bar & light refreshments
Music by Don McKenzie
Admission by membership card only

In the years following World War I, many European artists turned their backs on the pictorial content of art to explore the fundamental nature of color, shape, line, and space. The pure and rational esthetic of this constructivist movement gave rise to a rich geometric tradition that has dominated much of 20th century art. This selection of 200 paintings and sculptures from the McCrory Corporation's unique collection embraces every facet of the tradition—from early pioneers like Malevich, Tatlin, Mondrian, and Kandinsky to contemporary Americans like Stella, Riecky, and Judd.

Exhibition dates
November 13–December 19, 1982

Cooke Daniels Memorial Lecture
The Constructivist Eye: Art and Film of the Twenties
Standish Lawder, art and film historian, explains how the machine esthetic influenced painters and film makers, such as Fernand Léger and Sergei Eisenstein. Illustrated with slides and film clips.
Tuesday, November 16, at 8 pm, restaurant
Members \$5, nonmembers \$7

Dr. Lawder will also introduce a screening of *Man with the Movie Camera*, a 1928 silent Russian classic using startling camera techniques to evoke a day in the life of a city.
Monday, November 15, at 8 pm, Denver Center Cinema
\$1.75 on presentation of museum membership card

László Moholy-Nagy (1895-1946), Hungarian, *Yellow Circle*, 1921. Oil wash on canvas, 53 1/8 x 45 1/4 in.

At the Field Museum of Natural History in Chicago, publications responsibilities are decentralized. There is an office that produces the scientific journal *Fieldiana*, another that oversees the annual report and bulletin, and every department generates its own ephemera. The thread that provides consistency to the museum's image is an in-house design department that handles both graphic and exhibition design. This underscores the crux of the issue: ultimately it is a museum's organizational structure that will affect its ability to maintain a consistent and well-coordinated program. It says a great deal about the field that there are as many different structures as there are publications.

Small and medium-sized museums often do not have the funds or even the need for a full-time staff member whose sole job is publications. As a result, these responsibilities are combined with others; in some cases one person wears many hats, in others the hat is passed around. Mary Kay Ingenthron at the Margaret Woodbury Strong Museum in Rochester, New York, is deputy director of public affairs; with a staff of eight, she oversees public information, events, membership and development, photo services and publications. Sallie Gross at the Museum of American

Jewish History, on the other hand, has a comparably broad purview but with a staff of one. At the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, everyone, from the director to the curators, has a hand in publications. Elsewhere the duties may fall solely to the director or assistant director, or, what is very common, they are combined with those of public relations, as is the case at the Fogg Art Museum at Harvard and the Dallas Museum of Fine Arts. Occasionally the chief curator will assume responsibility for publications. This is especially appropriate for an institution like the Amon Carter Museum in Fort Worth, Texas, which does not have a membership requiring a lot of ephemera but which publishes an impressive number of scholarly catalogs each year. The larger and more active the museum, the more likelihood there is that it will have an autonomous publications department serving other departments. It may consist of two people, as at the Brooklyn Museum, or 20, as at the Metropolitan Museum of Art.

Even when a museum has a publications coordinator, the scope of responsibility assigned to the position can vary greatly. Peter Walsh at the Fogg Art Museum does not oversee the production of ephemera for

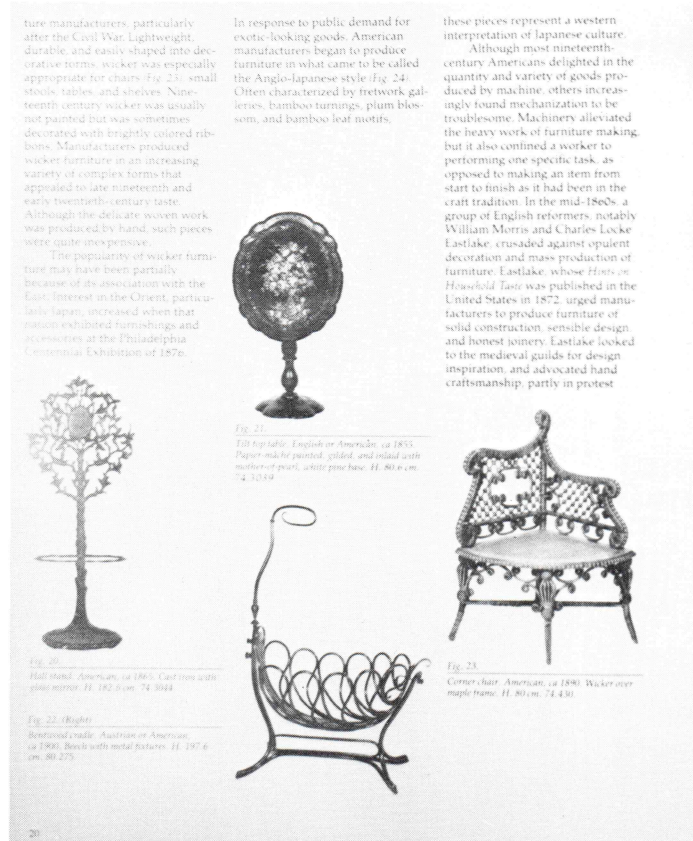


Fig. 6. Catalog of collection, Margaret Woodbury Strong Museum

members or the notecards and postcards produced for the museum's sales desk. Carl Zahn at the Boston Museum of Fine Arts, however, is responsible for all of the museum's catalogs and ephemera and oversees some of the special publications for the gift shop. At the Worcester Art Museum the publications department produces all printed materials, from catalogs to ephemera to publications for resale, and is also responsible for product development. At the National Gallery, the department's purview is even broader, including wall labels and signs.

The benefits of having publications responsibilities centralized and professionalized, either in one position or one department, are many. Building a reputation for consistently high quality is primary. Catalogs serve as a good example. If every curator in an institution produces his own, the expertise needed to do a first-rate job is bound to be missing at some point. A curator's job is, after all, to do research and organize exhibitions. Nine times out of 10 he would never get a job in a publishing house because of lack of appropriate experience. Yet in many museums, curators edit; select typesetters, designers and printers; and decide the overall look and tone of a book, with or without imagining how this will affect sales.

The professional objectivity that comes of an independent position or department in charge of publications will serve quality, not only in production but



also in planning. "Good publications come from a team effort," says Mary Kay Ingenthron of the Strong Museum, "but you need the professional vantage point of a publications or marketing person." A catalog of the Strong Museum's collection was a challenge to produce because of the many different lights in which it had to be viewed. The staff spent a lot of time discussing what the book should say, whether it should be scholarly or just an overview, for a limited audience or the general public—important questions that might not have been addressed by curators alone. The resulting compromise was a coherent, well-organized publication that has received several awards (fig. 6).

As an independent agent working for the entire institution rather than any one department, a publications coordinator can initiate publications that might otherwise fall through the slats. At the National Gallery, for example, the editor's office anticipated the need for a commemorative book on the new East Wing, and it organized a lavish, four-color publication highlighting the building, its art and the people who made both possible (fig. 7). The book was so well received that it has gone into a second printing.

Building a reputation of consistently high quality will lead not only to a favorable image for the museum but also to some tangible returns. If a museum has produced three meritorious catalogs and needs

East Building

National Gallery of Art

A Profile

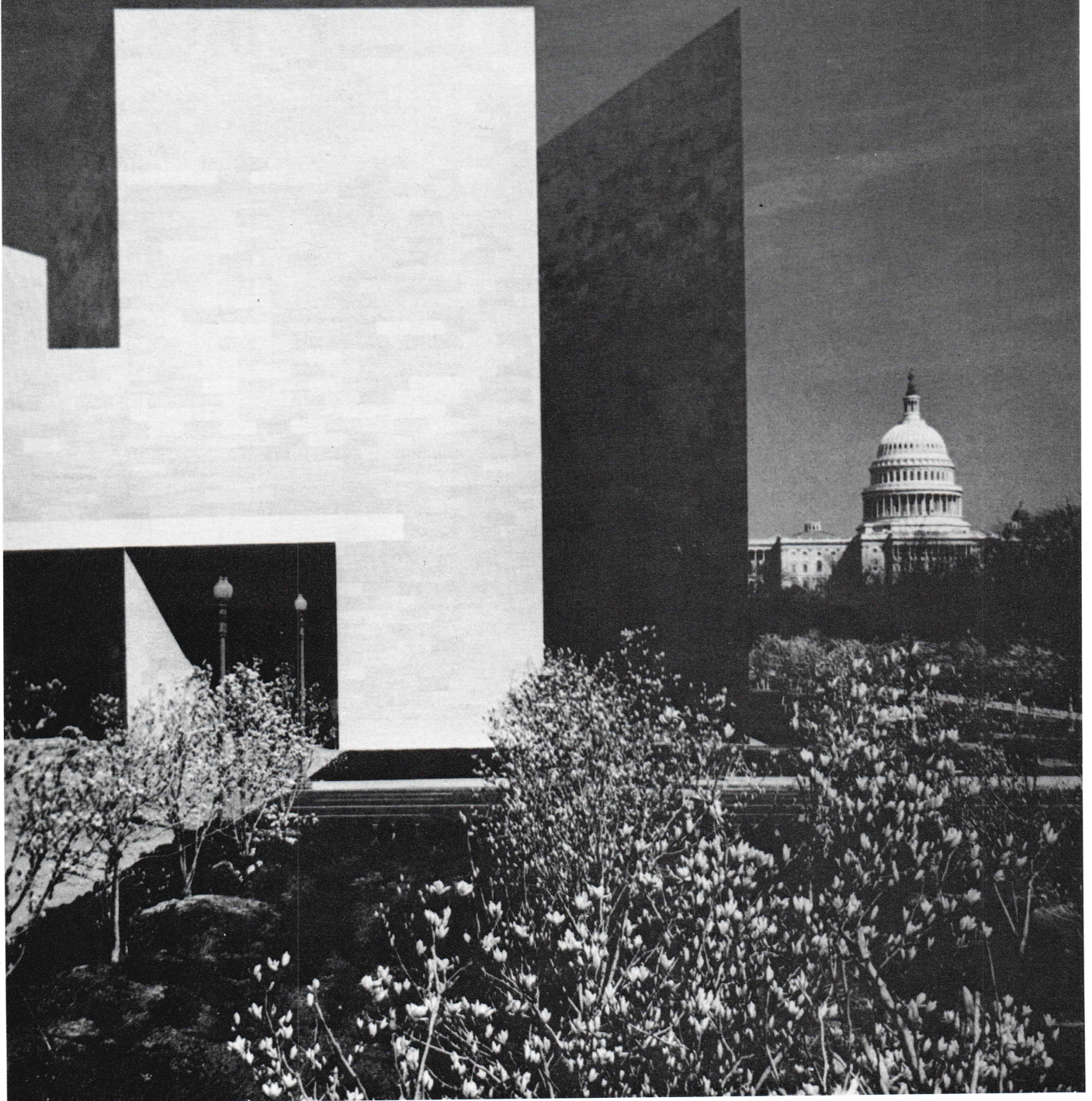


Fig. 7. *East Building, National Gallery of Art: A Profile*, National Gallery of Art

Carl Larsson ©



Fig. 8. *Carl Larsson*, Brooklyn Museum

money for a fourth, a funding agency or commercial publisher will look favorably on its request for assistance. "Everyone wants to be associated with a winner," explains Andrea Stevens, publications coordinator for the Smithsonian Institution Traveling Exhibitions Service in Washington, D. C.

The catalogs at the Brooklyn Museum are a case in point. When Brian Rushton joined the staff, there was no history of producing major catalogs. In 1976 he arranged for *Folk Sculpture U.S.A.* to be distributed by Universe Books. Since that time he has made distribution arrangements for nine other books with Abrams, Pantheon, University of Pittsburgh Press and Holt, Rinehart and Winston, which is handling his latest one, *Carl Larsson* (fig. 8). One catalog, *The American Renaissance*, has become a text in several universities. "It's staggering how many people don't realize that this only happens with books that are exposed through trade distribution," Rushton comments, for while universities are an obvious audience, they are also the last place catalogs appear due to museums' lack of marketing and distribution capabilities.

Scheduling will also be well served by a centralized program. Unless a museum has in-house design, typesetting and printing capabilities, 11th-hour productions are all but impossible to pull off. They require pushing and pulling at too many different vendors. Establishing workable deadlines is thus one of the most important tasks of the field. Unless deadlines are maintained, the publications coordinator may have to choose between moving ahead with incomplete copy or having the piece come in late. Across the board, however, lack of time and respect for deadlines were the chief complaint of publications directors polled. It is not unheard of for an exhibition to open without its catalog. Indeed, in one East Coast museum, a show actually *closed* and the author was still writing away. It was a loss all the way around: in readership, revenue and respect for the museum's ability to get things done.

Missing the boat isn't the only consequence of tardiness. Editing may be inconsistent, typos missed, a wrong caption ends up on an illustration, the printer doesn't have time to let the sheets dry adequately. "A late manuscript means quality control suffers all along the way," says Frances Smyth, editor in chief at the National Gallery. Although a rare case, the Stieglitz catalog the museum recently published was in production for three years. According to Smyth, the luxurious schedule made for luxurious results: the book has sold well and received several awards and critical acclaim, contributing to the prestige of the institution and making everyone willing to "do it all again."

Central monitoring of schedules can also ensure that small snags don't lead to big snafus—that mem-

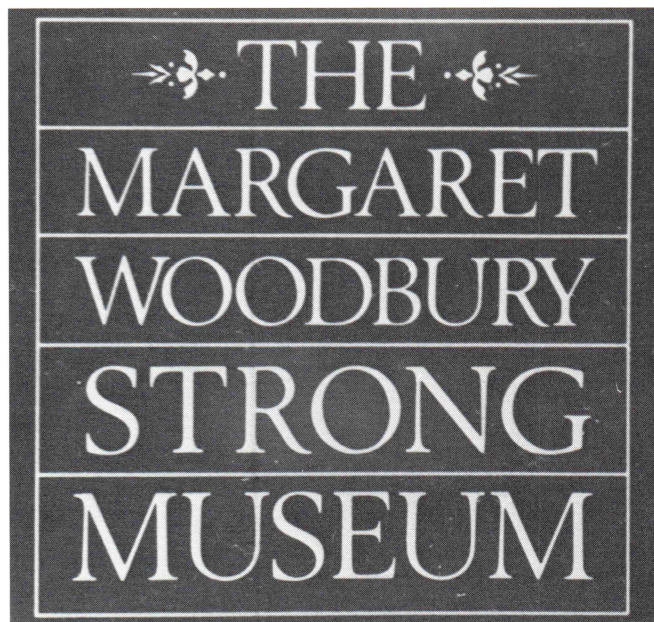
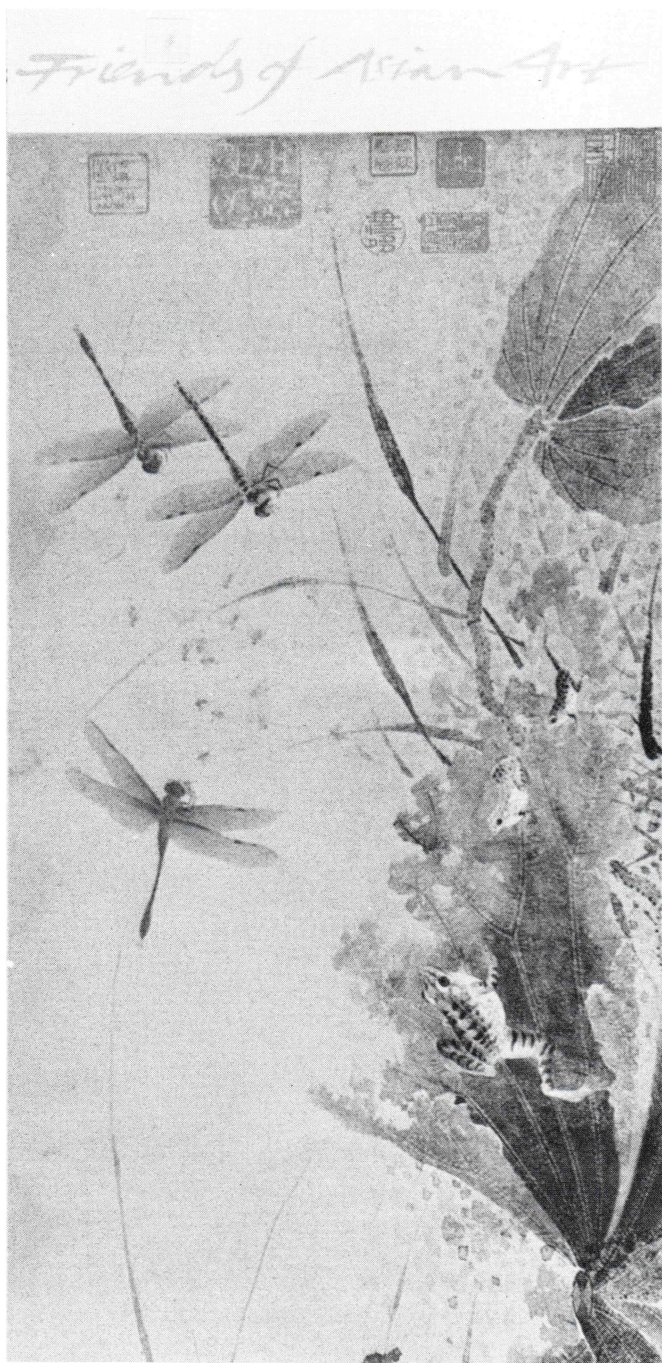


Fig. 9. Logo, Margaret Woodbury Strong Museum

bers have a consistent time to reply to invitations, that five pieces for five different departments don't all go out the same day, or, if there is an unavoidable logjam during spots in the program year, that the mailings at least go out in chronological order. One museum that made a firm decision to have a centralized publications program and a "corporate look" is the Margaret Woodbury Strong Museum, this year's biggest award winner in the AAM Publications Competition. Because the museum just opened its doors to the public in October 1982, its experience provides unique insight into how a museum dealt with the need to establish an identity from scratch. According to Mary Kay Ingenthron, who joined the staff in 1978 before there was actually a working museum, there was a conscious decision to pursue a consistent look. Before the opening, one designer was put on retainer for a year to work on several pieces, from promotional brochures to a catalog of the collection. The need for a logo was also agreed upon, and Ingenthron describes the considerations in its selection: "You have an emerging museum in a new building downtown, you're a history museum and your collections are all in popular taste—silver, glass, furniture, toys and the largest collection of dolls in the world. What kind of image are you going to present that conveys all of what you are?" The staff decided one image couldn't do it all and settled on the museum's name, using it as a typographic logo (fig. 9). It is interesting to note, however, that despite this full-fledged commitment to a uniform image, Ingenthron favors designers on retainer rather than staff because of the broader perspective they have due to their work with other clients. She wants to avoid having the look grow stale.



Not everyone in the field, however, agrees with the need for a centralized program, a uniform look. Those that don't are primarily concerned with getting into a rut. But there were other concerns as well. Susan Rosen at the Art Institute of Chicago heads an eight-person department that oversees all of the museum's publications. She dislikes the arrangement of having ephemera and catalogs in one department and explains, "Ephemera take over because they're always on tight deadlines. It's easy to get swept up in ephemera and lose sight of books."

Brian Rushton does not supervise all of the ephemera produced by the Brooklyn Museum and sees no

need to have all the pieces look the same. "A brochure aimed at soliciting funds from corporations *should* look very different from a membership mailing." Yet he acknowledges a key distinction when he says that while publications should have a different feel, depending on the job they're doing, they should also "look like they came from the same source."

At the Detroit Institute of Arts the publications department oversees the production of catalogs and educational materials, but every department handles its own ephemera. The associate editor in charge, Cynthia Newman Helms, says that the museum's upcoming centennial celebration has given rise to the issue of consistency. Although she is not sure she favors establishing an identity, she does think it would be beneficial to have pieces immediately recognizable as from the Detroit Institute.

For an organization like the Smithsonian Institution Traveling Exhibitions Service (SITES), which works with many different museums coordinating shows for different audiences, a uniform image is not a high priority. "For us, the goal is to find the right look for a particular subject, rather than for the institution as a whole," explains Andrea Stevens, and to achieve this end she works with 10 designers who have different specialties. Throughout, however, she monitors layouts to make sure they are well organized and attractive and in keeping with the nature of the subject involved, and she ensures that photography, paper, typesetting and printing are the best the budget can buy. Consistently high quality thus becomes the hallmark SITES uses to establish credibility and ensure that more shows come its way.

There are some concrete exceptions to the theory that good publications are born of centralization and publications specialists. Detroit provides one example. Although it has one of the most decentralized organizational structures, with every department producing its own ephemera, it nevertheless publishes some very fine pieces. The Friends of Asian Art literature (fig. 10), for example, is elegant and well composed, and it was coordinated by a curator of Asian art, Sandra Collins. The Museum of Fine Arts in Houston offers another example. It, too, has a structure of "every department for itself," yet can hold to its credit a publication as innovative and beautiful as its recent development brochure (fig. 11). What must be borne in mind, however, is that the whole image for both institutions is not necessarily so eloquent. At Brooklyn the lack of a coordinated program is perhaps more apparent. Brian Rushton's catalogs are among the finest in the field, but the ephemera the museum produces is not. It's a pity his fine hand is not seen throughout.

Ultimately, publications can only be as successful as the programs and exhibitions they promote and

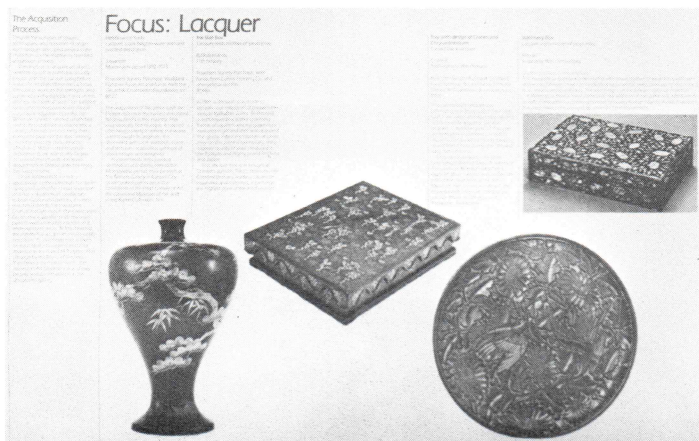


Fig. 10. *Friends of Asian Art*, Detroit Institute of Arts (opposite page and left)

Fig. 11. Development brochure, Museum of Fine Arts, Houston (below)

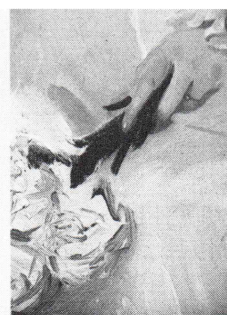


document. No matter how lovely a museum's membership brochure is, no one will join if the exhibitions are dull, the programs unorganized, the corridors dirty and dreary. And no matter how handsome and well-laid-out a catalog is, chances are no one will buy it if it's about 16th-century Transylvanian saltshakers. But the converse is true, too. No matter how exciting a museum's programming is or how broad a catalog's contribution to knowledge, the audience won't be there if a good first impression isn't made. Regardless of whether or not a museum chooses to have a consistent look or use only one designer, and regardless of whether or not publications are done by a staff of 10 or one person who wears 10 different hats, museums should at least strive for consistency in quality and sufficient coordination to let the left hand know what the right hand is saying.

Brian Rushton's mentor in his previous position at the Tate Gallery in London, Sir Robert Sainsbury, told him that the goal of publications was "to be where the museum cannot be, to take the museum places where it cannot go." When they arrive, they should say nothing but the very best. Δ



What is our museum
if not a celebration of hands? Hands that,
with a brush, redefine the universe. Hands
that through a chisel give a life to stone.
Hands that control a loom to turn threads
into history. And hands like yours – the
helping hands which keep The Museum of
Fine Arts, Houston, flourishing.



ANNUAL CONTRIBUTORS FUND DRIVE
For
your helping
hand
from all
of us
Thank you

Margaret C. Skidmore
Director of Development

Taking Stock of the Market

Museums and Publishers

IAN M. G. QUIMBY

Publishing is not a luxury in a museum; it is a necessity. It is how we communicate the knowledge gained through the study of collections and their context. True, this knowledge is also often communicated through exhibitions, but exhibitions are, by their nature, transitory. The book remains—not only to remind us of the exhibition but to provide us with a wealth of information that enriches and instructs. It is our permanent contribution to knowledge.

Publishing is also expensive (bought any good books lately?), especially for museums. Their books should reflect high standards in design and materials, but their market is usually very limited. The combination of high production costs and low print runs leads to high unit costs, overpriced books and an even narrower market. Many museums and historical agencies have storage areas crammed with old titles. It is nice to have a backlist, but a 40-year supply of a 10-year-old exhibition catalog ties up space and money that should be recycled into new publications.

There are no easy answers to these problems. Publishing resembles the stock market; if we knew what the best sellers would be beforehand, we would be rich and wouldn't have to read articles in *MUSEUM NEWS* to find out how to keep publishing without mortgaging the collection. As it is we do not know what our best sellers will be, and, in any case, what constitutes a best seller in the museum world may be a book or catalog that sells 10,000 copies. All publishing is a gamble to be sure, but the risks can be greatly reduced by exploring the full range of possibilities on financing and distribution. This article will review briefly several ways in which museums can cooperate with trade publishers and university presses to broaden distribution, lower costs and increase income.

What is a trade publisher? It is a publishing house that distributes its books primarily through bookstores. The list price of a trade book is a function of the relationship between the publisher and the bookseller. The publisher must cover his manufacturing costs, overhead, royalties and profit; he then establishes a list price that will also ensure an adequate

return after allowing for a discount to the bookseller. Booksellers ordering, say, eight to 10 copies traditionally receive a minimum discount of 40 percent off list price. Most publishers have a sliding scale of up to 48 percent, depending on the quantity ordered. If that sounds like a lot, it is barely adequate for booksellers who must pay for shipping costs and all of *their* overhead, plus make a modest profit. This explains why trade publishers must use a factor of five to seven times production costs in calculating list price.

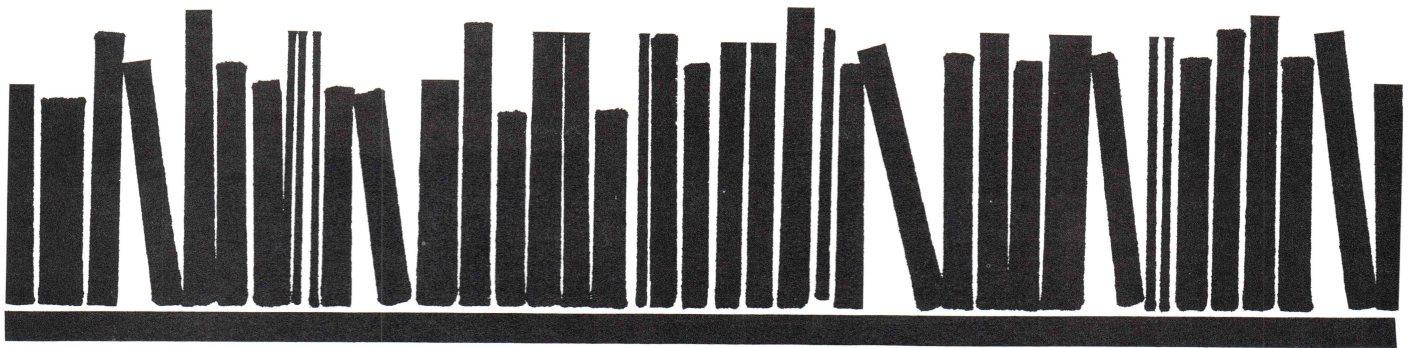
Take, for example, a trade book that sells for \$35. The average discount to booksellers is, say, 45 percent, leaving \$19.25 per book for the publisher. Royalties to authors are frequently 10 percent of list, reducing the publisher's receipts to \$15.75 per book. Production costs for such a book are probably between \$5 and \$6; overhead is that much or more, leaving about \$4 to \$5 profit per book. Profit is not profit, of course, until all costs are returned, and this depends on selling enough books to pass the break-even point. The facts of publishing are simple: some books do, most don't. Publishers try to plan their seasonal offerings so that the range of titles will appeal to a broad audience. Their hope is that all books will succeed, but they know that only some will return a profit, and it is these profitable titles that must carry everything else. Hence they are cautious when it comes to accepting new titles.

The preceding information is not intended to scare off museums; it simply describes the circumstances of trade publishing. Museums, faced with high unit costs, may find markups of five to seven times unit cost unacceptable—not to say unimaginable. When your catalog costs \$20 to produce, you know that you cannot charge \$100 or \$120 retail. How, then, does the museum come to terms with the trade publisher?

Publishers are always looking for good manuscripts. The how-to books and the celebrity confessionals may be guaranteed bread and butter, but most publishers prefer to balance their seasonal lists with titles of a more serious nature or lasting importance. Here, then, is the common ground where museums and trade publishers can meet, for each has something of value to offer the other.

Museums need distribution and lower unit costs for their publications; publishers need good manu-

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scripts and the prestige associated with cultural institutions. Other advantages accrue to the publisher: photography, so essential to art books, is usually furnished by the museum, the manuscript is usually edited before submission and the museum is less likely to demand as many services or ask for as many contractual concessions as the individual author. All these things represent savings to the publisher. While the museum may go hat in hand to the publisher, that should not be the case. Museums have something of value, and publishers are nearly always happy to consider any reasonable publishing proposal.

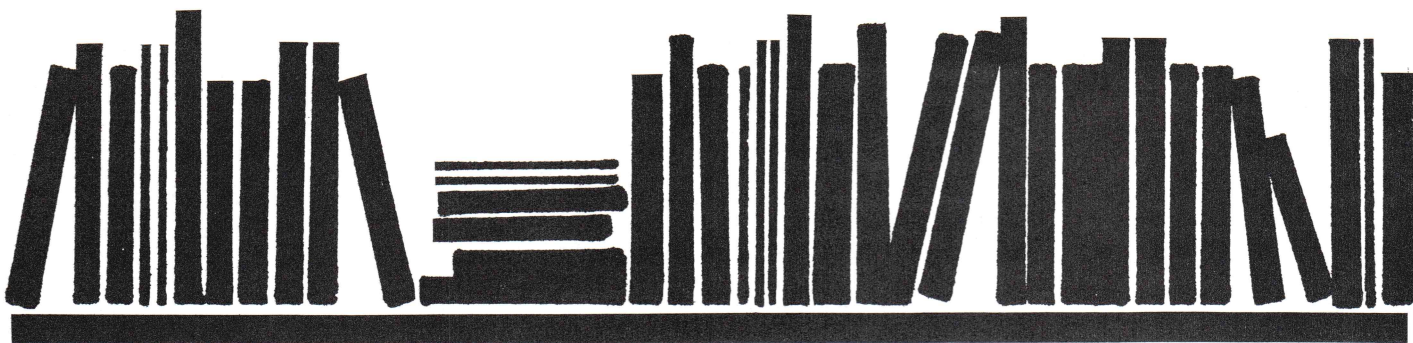
On the other hand, publishers look for manuscripts that will become salable books. They need books—not booklets, pamphlets, brochures, study guides or other formats that are useful in the context of a museum but which have little value in the world of trade publishing. They must produce books that appeal to more than a small audience of specialists, or they will lose money. Catalogs as catalogs scare them unless the subject is widely known (e.g., *Treasures of Tutankhamun* or the major retrospective of Picasso's works staged by the Museum of Modern Art). The catalog of an exhibition highly touted nationally is more likely to attract the interest of a publisher than a catalog of works by a lesser known artist or one of local or regional scope. In spite of these caveats, opportunities aplenty remain. Too often the opportunity is lost because a publisher is not approached until the project is too far along. In addition, publishers generally prepare their sales catalogs a year in advance of the publication of the books. Consultation with the publisher during the planning stage can make the difference between an attractive package and an unpublishable manuscript. Organizing the text differently and placing greater emphasis on the illustrations can make the difference without compromising scholarly integrity. In many cases it is too late to show a publisher a manuscript already committed to print.

Museums contract with publishers as individual authors. The same standard contract, modified to suit the individual case, is used in both instances. That is to say, the museum agrees to provide a manuscript and to grant certain rights to the publisher. In return the publisher promises to publish an acceptable manuscript and account for all copies distributed. Royalties and other payments are defined carefully. A host

of subsidiary rights and the division of income therefrom are part of every publishing contract. Some of these rights may seem ludicrous considering the nature of the publication, but they should be carefully scrutinized nonetheless. These contracts are drafted by and for the publisher's benefit. No one is obliged to accept every condition as laid down. Negotiate what is reasonably and rightfully yours. Most contracts call for an option on the author's next work. You may not wish to commit future work to this publisher; then again you may. The choice is yours, and most publishers will not balk if you ask to remove this provision from the contract. Museums should always insist upon a reversion clause. Simply stated, it means that if the publisher permits the work to remain out of print for, say, one year, all rights granted to the publisher revert to the museum. Failure to include a reversion clause can prevent the museum from placing the work with another publisher or from publishing the work itself if it chooses.

Publishing contracts vary in specifying the holder of copyright. In many instances it may not matter because the contract spells out all the rights conveyed to a publisher, even if the copyright is in the name of the museum. Still, because some museum publications will have a long life and the publisher may lose interest, it is better to name the museum copyright holder in the contract. This makes things simpler if you later contract with another publisher for the same work.

Royalties are obviously desirable but are, in fact, negotiable and cannot be discussed apart from the overall financial arrangements for the publication. No one arrangement should be insisted upon because the cost of each publication and its potential market will govern all decisions on the financial arrangements. The most desirable situation is one in which the publisher assumes responsibility for all production costs, pays a generous royalty starting with the first book sold and pays an advance against royalties. This happens, but not often. The most common museum-trade publisher contract calls for a financial commitment on the part of the museum, which shares the costs directly or indirectly by forgoing income or guaranteeing to purchase books in quantity. The alternative for the museum is to assume all the costs; therefore, any commitment from a publisher that re-



duces the museum's financial burden should be seriously considered.

Keep in mind that a museum is a nonprofit educational institution. It is, therefore, more important for the museum to disseminate knowledge than it is to realize a profit from the sale of its publications. That is why museums must often publish at a loss. If the publication represents a contribution to knowledge in the museum's field of interest, then it should be published. But if every museum publication results in a deficit, then either substantial sums must be raised to cover the losses or the publishing program must be curtailed.

Other sources of funds are available, as we all know. The financial package assembled for most museum exhibitions includes the catalog. With cuts in federal funds and increased competition for private dollars, it is more important than ever to work out copublishing arrangements.

Perhaps the most common arrangement is one in which the museum produces the catalog and the publisher purchases an overrun to market as a trade book. The museum sells the paper edition to its visitors while the publisher sells the cloth edition to bookstores. The museum benefits several ways. The increased print run reduces unit cost, the publisher usually pays a royalty and the publication is distributed nationally. Bear in mind, of course, that the museum pays for most of the production costs, and that such an arrangement involves little risk on the publisher's part.

If the publication is more book than catalog and the publisher is brought in during the planning stages, the trade house may assume responsibility for all production costs. In such cases the museum is usually obligated to purchase a substantial number of books, which, even with the discount, can amount to a lot of money. Still, purchasing the books is likely to be less expensive than defraying all the production costs. (Because publishers do more books than museums they enjoy certain economies of scale when buying printing services and supplies.) The museum gets national distribution for its publication, royalties (except on the books it purchases) and, of course, the proceeds from selling its supply of the book. Whether this proves a good arrangement for the museum will depend in part on how long it takes to sell the books

it was required to purchase from the publisher. It is one thing to have a five-year supply and quite another to have a 40-year supply.

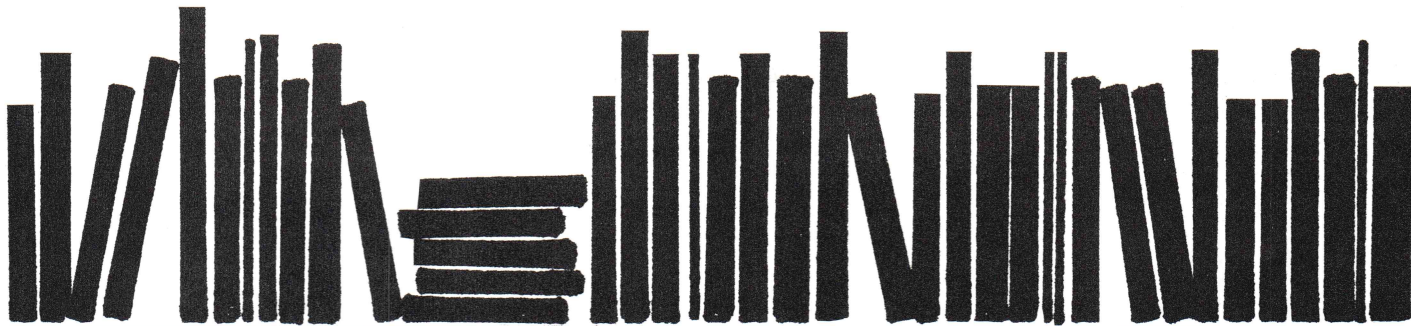
The alternative to purchasing a large quantity of books is a subvention paid by the museum to the publisher. This is a cash payment to lower the publisher's break-even point, thereby reducing his risk. The subvention is sometimes the best way to gain access to trade publishing, especially for more specialized or expensive scholarly books. It may also function to reduce the list price from a prohibitive to an acceptable level. Winterthur Museum has such an agreement for a book that will sell for about \$40. Without the subvention the publisher would have been obliged to list the book for \$125, which is tantamount to saying that the book would not have been published at all.

There are many other possible arrangements, such as forgoing royalties until a certain quantity is sold or eliminating them entirely. Or the museum may underwrite extras the publisher may be unwilling to pay for. If, for example, the publisher elects to do without color, and the museum feels that color is essential, then the museum can pay for it. The museum may want duotones, and the publisher may be unwilling to bear the extra cost. It is a small price to pay for improved quality, especially if this is the only production cost the museum is asked to cover.

Trade publishers are open to all sorts of financial arrangements *if they want to publish the book*. It is extremely important that museum people understand this qualification. Vanity publishing is not the business of trade publishers; consequently, offers of financial assistance will not induce them to accept a title they do not believe belongs on their lists.¹

There are some disadvantages to copublishing with a trade house. A measure of control is always lost when someone else pays the bills. The museum should insist upon the right of review at every step of the production process, but in the final analysis the publisher will decide just how far he can go in acceding to museum demands. While most publishers will readily agree to a review process, some will insist on a clause specifying that "approvals will not be unreasonably withheld."

Successful copublishing arrangements require a good manuscript, fine photography, careful planning and the appropriate publisher. The appropriate pub-



lisher may not be a trade house at all; it may be a university press, and that is an entirely different world. University presses exist primarily to publish the work of academic scholars. These books are of interest predominantly to other scholars, and the presses' best customers are academic libraries. Their books seldom appear in bookstores for two reasons; they are too specialized for a general audience, and the short discount (20 percent) makes them unprofitable to bookstores. Furthermore, as the sponsoring institution the museum will probably pay most of, if not all, the production costs. One might well ask why a museum should publish through a university press.

There are good reasons for doing so. One could argue that university presses and museums have a natural affinity for one another—both seek the advancement of knowledge and both publish scholarly works that commercial publishers eschew. As publishers university presses are better prepared than the museum to cope with problems of storage, order fulfillment, billing, returns and so forth. They provide editorial services, often excellent design and production supervision. All these services can be invaluable to a museum not similarly equipped to cope with them—which is to say most museums. Furthermore, the distinction between academic and commercial publishers has blurred in recent years as university presses have diversified their lists and adapted some of the promotion and distribution techniques of trade publishers. Many have reached out to a wider audience (e.g., *Mary Chesnut's Civil War* published by Yale University Press), and some have sought affiliation with other cultural institutions to build their lists and provide more income. The University Press of Virginia, for example, distributes the books of an impressive number of cultural institutions. Indiana University Press and the University of Washington Press also have copublishing arrangements with museums,² and the University of Chicago Press publishes a journal for the Winterthur Museum. The point is, university presses can be very useful.

Financial arrangements between museums and university presses will vary, but in general the museum will assume all or most of the production costs. The two institutions will then share the proceeds according to a mutually agreed upon formula. A few university presses have picked up old museum

titles for distribution, a procedure that can give new life to the museum's backlist and add to income. Since the press has not contributed editorial, design or production services in this instance, the museum should receive a larger share of the income.

University presses have their own standards by which they judge titles submitted for publication. Even though the sponsoring museum may pay production costs, most university press titles are reviewed by a faculty committee that decides on their appropriateness. In other words, university presses will apply their own special standards to manuscripts, just as commercial publishers using a different rubric apply theirs.

Publishers don't always make the "right" decision as far as museums are concerned. Rejection doesn't necessarily mean that the manuscript is bad; it just may not be suitable for that publisher. On the other hand, the manuscript may not justify publication, and if it is rejected, the reasons for rejection should be examined carefully. Reorganization or a different emphasis just might make it more attractive. In the final analysis, there will always be some things that are best published by the museum itself. The trick is to learn the difference. Copublishing arrangements should be explored because of their enormous potential for expanding circulation, for their financial advantages and for the possibility of presenting a richer and more satisfying product. Δ

NOTES

1. For a survey of changing conditions and the current status of art book publishing among trade publishers, see Barbara Braun, "A World of Change," *Publishers Weekly* 224, no. 8 (August 19, 1983): 22-37; Braun, "Reaching for an Audience," *Publishers Weekly* 224, no. 17 (October 21, 1983): 22-33; Braun, "Leftovers—and New Directions," *Publishers Weekly* 224, no. 18 (October 28, 1983): 24-30.
2. Naomi B. Pascal, "Publishing with Museums," *Scholarly Publishing* 10, no. 2 (January 1974): 147-53. Published by the University of Toronto Press, this journal often runs articles of interest to museum people involved with publishing.

Quality Design

It's a Matter of Attitude

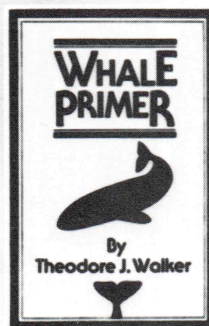
PAULA A. DEGEN

WHALE PRIMER



When the Cabrillo Historical Association in California decided to revise its publication on whales, it called in professional design help. Even though a recognized authority on the gray whale had written the book, and the Cabrillo National Monument had a ready audience of whale watchers who came annually to witness the migration of gray whales past Point Loma, the original version of the *Whale Primer* had sold fewer than 5,000 copies in 10 years. With a completely new design, a revised version of the book sold more than 5,000 copies in its first year.

PAULA A. DEGEN is a writer, editor and publications consultant to historical agencies and other nonprofit organizations. She is also publications coordinator for the Appalachian Trail Conference, Harpers Ferry, West Virginia.



Cabrillo's *Whale Primer*, before and after. The new version features several pull-out pages of illustrations that were later used for a poster (right).

The new design, by McQuiston and Daughter, Inc., of Del Mar, featured a large number of black-and-white illustrations and a dramatic full-color cover. The designers recommended putting money into high quality, informative drawings rather than color printing inside. They also recommended a price increase from \$.95 to \$3.95, not because of design costs but because the higher price enabled wholesalers to make a profit if they sold the book in stores. The price increase, plus a new hardcover edition, attracted a new wholesale market, thus broadening distribution beyond the park's seasonal whale watchers. A local bank used the good-looking new publication for a premium. And as a bonus, the designer created a

THE GENTLE WHALE



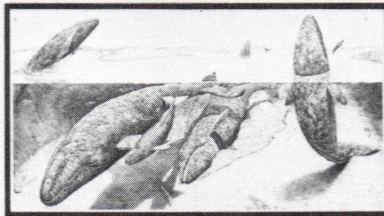
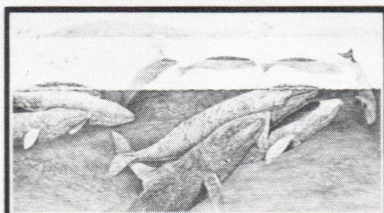
Representative cetaceans shown above in scale. Illustrate the diversity of this mammalian order. The cetaceans are divided into two sub-orders known as Odontoceti and Mysticeti; the toothed whales and the baleen whales, respectively. The toothed whales are numbered 1 through 17 in the identifying legend, while the baleen whales are 14 through 22. The largest toothed whales are the sperm whale (4) and the killer whale (30). Toothed whales also include the dolphins (1, 2) and porpoises (3) which are the smallest cetaceans. The baleen whales are generally large, although the pygmy right whale (14) is an exception. The California gray (15) is believed to be primitive in many ways and possibly a descendent of

the ancestral type from which modern whales evolved. The other baleen whales are divided into the rorquals, those with dorsal fins and grooved under sides, and the right and bowhead whales, which lack both of these characteristics. Today's whales evolved from ancestors which have been traced back through fossils, some 50 million years. Little is known about their history before this early period of time, when ancestors of these mammals made their way back to the sea.

Toothed Whales (Suborder Odontoceti)
 1. Common (Atlantic) Dolphin (*Delphinus delphis*)
 2. Atlantic bottle-nosed Dolphin (*Tursiops truncatus*)
 3. Harbor porpoise (*Phocoena phocoena*)
 4. Sperm whale (*Physeter macrodon*)
 5. Atlantic bottle-nosed whale (*Hyperoodon ampullatus*)
 6. Whitebelly whale (*Delphinapterus leucas*)
 7. Narwhal (*Monodon monoceros*)

8. Common humpback whale (*Balaenoptera physalus*)
 9. Common blackfish (gray whale) (*Eschschschia schomburgkii*)
 10. Pacific killer whale (*Orcinus orca*)
 11. False killer whale (*Pseudorca crassidens*)
 12. Pygmy sperm whale (*Kogia breviceps*)
 13. True Sperm whale (*Megistocetus macrurus*)
 14. Pygmy right whale (*Caperea marginata*)
 15. California gray whale (*Eschschschia robusta*)
 16. Blue (Right) humpback whale (*Balaenoptera musculus*)
 17. Finback (Fin) whale (*Balaenoptera physalus*)
 18. Bowhead whale (*Balaenidæ*)
 19. Sei whale (*Balaenoptera borealis*)

Baleen Whales (Suborder Mysticeti)
 14. Pygmy right whale (*Caperea marginata*)
 15. California gray whale (*Eschschschia robusta*)
 16. Blue (Right) humpback whale (*Balaenoptera musculus*)
 17. Finback (Fin) whale (*Balaenoptera physalus*)
 18. Bowhead whale (*Balaenidæ*)
 19. Sei whale (*Balaenoptera borealis*)



20. Atlantic right whale (*Eubalaena glacialis*)
 21. Litter (right) whale (*Balaenoptera acronotus*)
 22. Humpback whale (*Balaenoptera physalus*)

Some of the most primitive members of the California gray whale are seen here (middle left). In the background, the sequence of events in surfacing, blowing and diving is seen. Members of the gray have used a relationship between the length of a dive and the number of blows. A single blow indicates a time interval of two hours, two blows, six hours, three blows, 12 hours, and so on. Mating activity is seen in the foreground. Physeterid behavior is often lengthy, requiring sufficient contact by the males or among the females. In the initial aspect of mating (left), a female is flanked

by two young males which have circled in a clockwise direction. The scene is one of the obvious, suggestive in the Gulf of California. At the left, a gray is making a complete breach, its heavy body arched upward by powerful fluke movements. Gray may breach during feeding, if accidental, ranging from, while dislodging ectoparasites, and when disturbed. At the left foreground, a mother swims along with her calf partially supported on her flipper. In this position, the calf's forward movement may be assisted by the elongated, produced by the mother. At center foreground, a gray pines through the muddy bottom in

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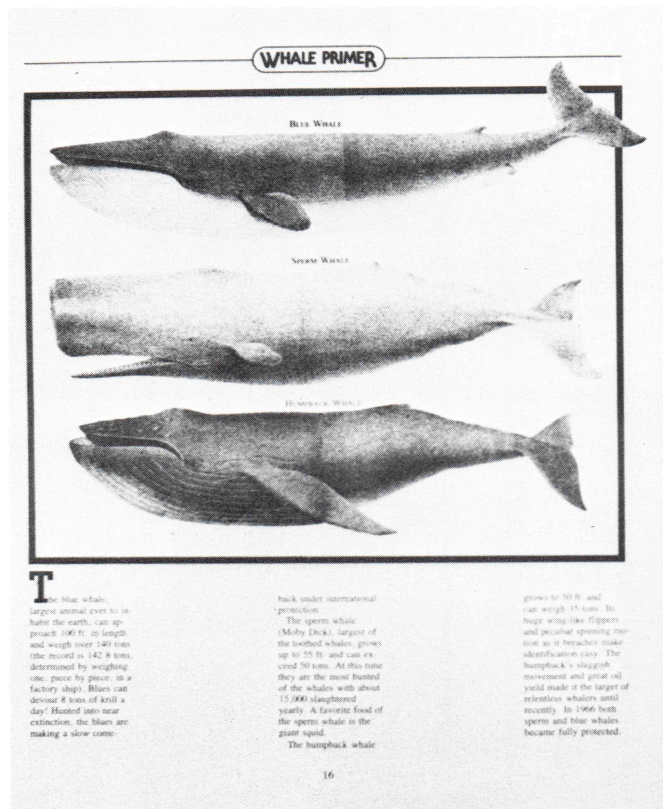
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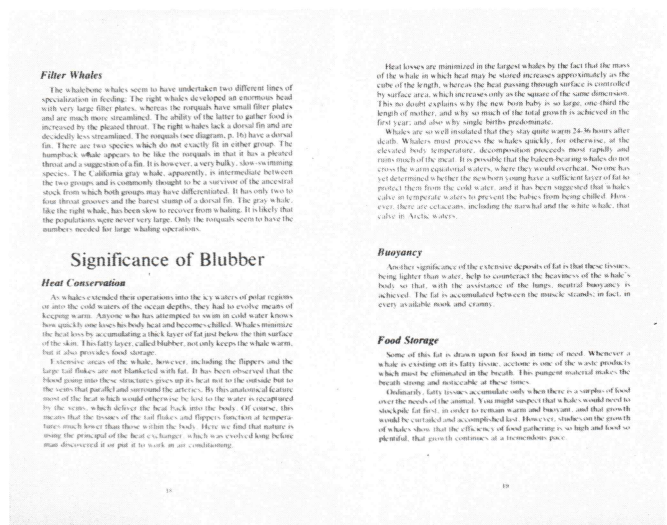
black-and-white poster from some of the drawings in the book, providing a new interpretive publication for little additional cost.

This was not Cabrillo's first publications success story. A few years earlier the association's board had cautiously ventured into the world of professional design and discovered that high quality need not be expensive. Cabrillo's book on the Old Point Loma lighthouse, which had been "designed" by a printing company in the 1960s—with dense text, photographs in the middle, an overall mediocre appearance—had finally gone out of print. As an experiment to see

The text of the first version of the *Whale Primer* (right) lacked visual excitement. Don McQuiston's new design of the same pages shows how he introduced order and high quality illustrations.



whether professional design could enhance sales and distribution, a board member persuaded a local designer to redesign the book for free. Sales increased dramatically. The new design won two national awards, which helped promote the book and the association. Furthermore, through his contacts, the designer had convinced professional photographers and a top San Diego printing company to contribute their services to the project at cost. The board no longer doubted the benefits of professional design, and when it came time to revise the *Whale Primer*, it hired the designer. Everybody won: the association had new revenues to support a growing publications program;



the designer who initially donated his services got new jobs from Cabrillo and other National Park Service cooperating associations that were impressed by his work; the park got its message to more people; and the readers got the information in attractive, affordable packages.

The buying public is willing to pay extra for a well-designed publication that reflects a publisher's respect for the material and for the reader. Christina Watkins, a Denver, Colorado, designer, has proved this over and over in her work for National Park Service cooperating associations, the private nonprofit organizations that publish interpretive materials for

INTRODUCTION

In 1854 a contractor's crew from the eastern United States came to San Diego to build the port's first lighthouse. They worked hard and built well, for the brick and sandstone structure they erected survived the onslaught of storms, earthquake, neglect, and vandalism, and today still stands, with most of its original material intact.

For 36 years this 19th century lighthouse, resting near the end of a long, high peninsula called Point Loma, guided ships along the coast of California and into San Diego Harbor. But the real story of this Cape Cod structure is not that of a lighthouse faithfully performing its task; all lighthouses do that. The real significance of the old structure is in its creation. The lighthouse was one of the first of eight lighthouses built on the United States' Pacific Coast. Since all eight were built by one firm under one contract, the old building stands today as a symbol of the nation's first successful effort to obtain navigational aids for the newly acquired west coast.

Deepening the interest and importance of the old building are the circumstances under which the construction of the eight lighthouses occurred. Fundamental changes were taking place relative to this country's aids to navigation. In essence, the United States' lighthouses and the Lighthouse Service were being modernized in the 1850's, and many of the problems of modernization were reflected in the establishing of the Pacific Coast's first lighthouses.

THE SETTING

Point Loma is a long finger of land protecting San Diego Harbor on the west. Standing near the end of Point Loma one has the sensation that it juts out into the Pacific Ocean. Point Loma is a high ridge of land, its crest ranging from about 300 feet above sea level to 420 feet where the old lighthouse rests. On its western side, where the Pacific Ocean crashes furiously against its edge forming a rugged coast line, Point Loma slopes gently back several thousand feet and then rises sharply to the undulating crest. On the bay side it falls off precipitously to about 100 feet above sea level where once again it gently slopes to the water's edge.

The view from Point Loma has been rated one of the three great harbor views in the world, taking in a vast panorama of sea, islands, coast, harbor, land, and mountains. A rugged, rocky coast formed by the not so gentle Pacific, and a picturesque scene of the old, but still active light station give an air of solitude despite the encroachments of civilization. In the center of this last remnant of the past is Cabrillo National Monument, and within the Monument is the oldest structure on Point Loma—the old lighthouse.

When the lighthouse was built in 1854 Point Loma was virtually uninhabited. The small settlement at Roseville was barely part of Point Loma, and there probably was fishing and whaling at Ballast Point. But these were the only places of human activity. There were no roads, only trails, probably originally used by the native Diegueño Indians, sliced through the chaparral.

The view from Point Loma was as spectacular then as it is today. To the north and east small clusters of houses and other buildings could be seen here and there. The main part of San Diego was still in Old Town, then nothing more than a village. The present center of San Diego was just getting a start. Much of North Island was under water, especially at high tide. The shores of the harbor were less regular than today, and rowboats once lived up where Highway 101 now runs.

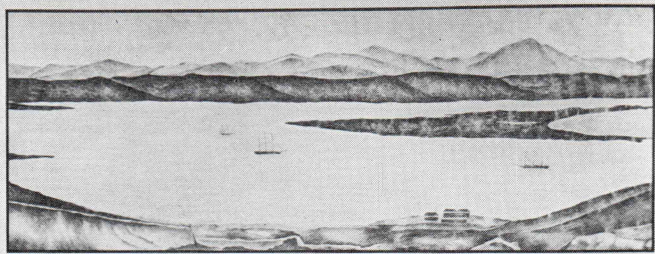
During the Spanish and Mexican periods in California history there was no lighthouse at San Diego, nor at any other spot along the west coast. It is reported, however, that when a supply ship was expected from Mexico a lantern was hung on a stake at Ballast Point. Until the Americans came, as a result of the Mexican War and the Gold Rush, no thought was given to permanent aids to navigation for the Port.

ADMINISTRATIVE BACKGROUND OF THE LIGHTHOUSE SERVICE

To understand the problems of building the west coast's first lighthouses one needs to know something of the administrative history of the United States' aids to navigation. Prior to the American Revolution the individual colonies erected, maintained, and operated the lighthouses within their territories. But an

Sea otter attracted the first Yankee ships to the Spanish settlement of San Diego around 1800. By the 1820s American manufacturers had heard of the abundance of cheap hides in California and a lucrative trade in cattle hides and tallow sprang up. San Diego became the center for this trade as ship captains gathered hides along the coast and brought them to be cured in the hide houses on the beach near Ballast Point. In this artist's conception of San Diego Bay in the 1840s the hide houses are visible in the foreground with North Island on the right center protecting the harbor from the open sea.

Far right, it's July 29, 1846, and the "Cyane" rides at anchor in the lee of Point Loma after bringing Major John Fremont, his Battalion of California volunteers, and the scout Kit Carson to San Diego. A detachment of sailors and marines is leaving the ship to seize the town. After marching for several miles they arrived at the town plaza and there raised the American flag, bringing one era to an end, and signaling the start of another.



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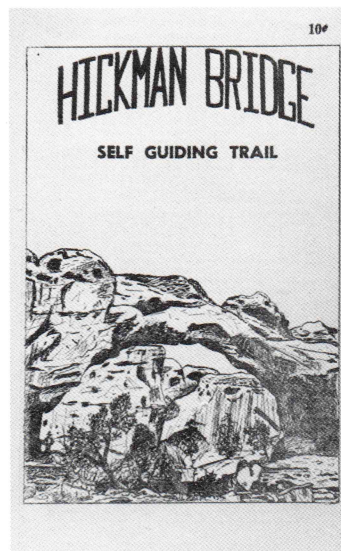
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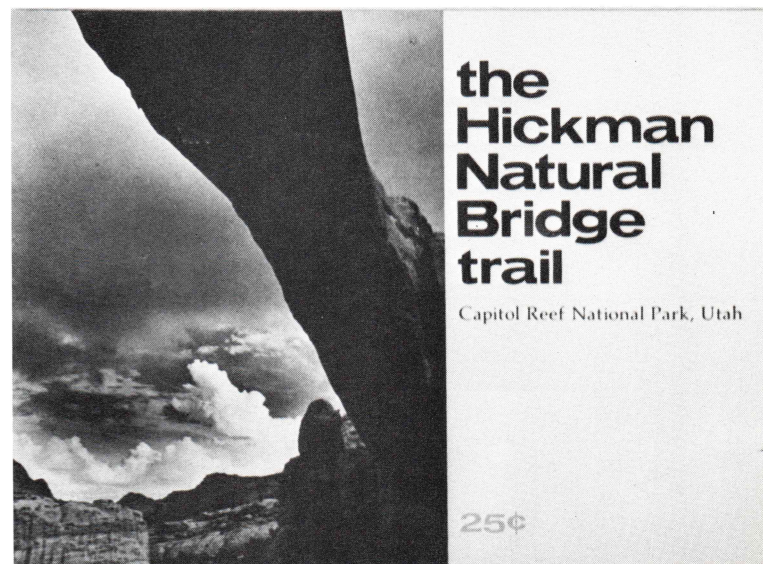
Before and after views of the same text for *The Old Point Loma Lighthouse* again show how illustrations and other design features add interest to the page.

park areas. She recently designed a new cover for a book on wildflowers. The interior of the book was the same as originally published several years earlier. The publisher marked down the remaining old copies to \$2.00 and put them on a display table beside the new \$4.98 version. People actually preferred to buy the new, higher-priced version instead of the old, even though only the cover had changed.

In Utah, the Capitol Reef Natural History Association tested the theory that people value good design. For years the association had published a home-done trail guide to Hickman Natural Bridge with crowded text and no illustrations. It was dispensed on the honor system for 10 cents. The association board felt the cost had to be kept low to encourage people to take the guides. But visitors were taking guides without paying even a dime, and then tossing away unwanted copies by the third or fourth trail stop. Christina Watkins designed a new trail guide in booklet form, organizing the text and using photographs and a second ink color. The price went up to 25 cents. Through grant funds, the association placed observers along the trail to see how people reacted to the new guide. More people than ever picked it up—and paid for it. The "rip-off" rate dropped from 65 percent to less than 20 percent. The trail was no longer littered with unwanted guides, and observers documented that people used the new guide throughout the trail and apparently kept it as a souvenir. It seems that a key factor in a visitor's decision to buy a publication at a park, museum or historic site, is whether it is a good visual souvenir of the experience.




Designer Christina Watkins and writer-photographer Steve Trimble combined talents to transform the trail guide to Hickman Natural Bridge.



Why Professional Design?

Examples like these suggest that quality design can enhance the marketability of our publications, which in itself is a valid reason for obtaining the services of a designer. Although the motives of nonprofit organizations differ from those of commercial publishers, museums should nevertheless attempt to earn a fair return on their publishing investment. As in the case of the first Hickman Bridge trail guide, low cost alone does not ensure that people will buy and use a publication. In fact, pricing a publication so low that it de-

Little wonder visitors to the Hickman Bridge lost interest in the first version of the trail guide! The monotonous layout and the light-colored ink for dense text made reading difficult. In the new brochure photographs, particularly of small details visitors might miss along the trail, add souvenir value as well as information.



10

You are walking through a living, self-renewing storehouse of household goods. The Fremont Indians, and, later, the Paiute Indians and white pioneers, used the plants surrounding you for food, shelter, clothing, tools. Even in this desert, useful plants abound.

Let us look at just one plant—the yucca at your feet. Leaves provide fibers for weaving—sandals, mats, baskets, rope, and nets, as well as sharp tips for needles. Both pod and flower are edible. And the root yields soapy lather when swished in water, a fine shampoo.

Survival required knowledge—of where plants grew, why they grew there, when they bloomed.

Past peoples may have understood Capitol Reef's ecology far better than we do, now that we no longer depend so closely on its resources.

13. DWARF YUCCA - *Yucca Harrisoniae*

The yucca in this area is one of the smallest of the yucca genus. In other places, various species of yucca are known by such names as Spanish Broom, Soapweed, Juncos and Thread, and The Lord's Castle. The largest member of the entire group is the Joshua Tree which may reach heights of 40 to 50 feet. These plants are all members of the Lily Family. They are lianas which have become adapted to a desert way of life. The roots of these yuccas were once used by the early settlers and Indians for making soap. The Indians also used the fibers for cordage and sandals and gathered the seeds for food. Every few years the plants will send up a stalk which is covered with creamy white blossoms. If the plant is in blossom, and you look closely at the flowers, you will easily see their resemblance to other lianas.

16. PINYON PINE - *Pinus edulis*

This pine is native to the southwestern United States and Mexico. It rarely exceeds 40 feet in height and 24 inches in diameter. The growth of the tree is very slow and some 6 to 10 inches in diameter are 100 to 150 years old. They reach maturity in 250 to 300 years. Periodically they produce large numbers of pinyon or pine nuts. These nuts are the largest seeds produced by any pine tree and were gathered by the Indians as an important source of food. These days they are still harvested and sold as a delicacy. They are an important source of food for birds and small mammals.

17. SURVEY MARKER CAP

This part of the country is quite rugged and few men ever penetrated the area until recent times. The only Indians known to permanently inhabit the area were the Fremont Indians who lived here about 1000 years ago. Fremont, in his exploration of the west, crossed the head and mouth of the Fremont (Dirty Devil) River but never explored the area in between. In fact, never before the two ends were connected. The first recorded visit to this area was in 1871 when J. A. Call and W. L. Bateman inscribed their names on the wall of what is now Capitol Gorge. It is thought that Captain James Andrew passed through the area in 1880 on a military expedition and this group may have been the first white men to set foot in the area. The first settlers in what is now the Capitol Reef area came here about 1880. The area has only recently been surveyed and even that is not complete. The brass cap is a quarter section mark. Or, on the line that extends to the north has been approximately located while those to the west, north, and east have not yet been determined. It is, quite literally, the end of the line.

18. MOKI HUT OR STORAGE CYST

Early settlers in this area frequently found small structures made of sticks and mud or poles and stone which were constructed against small holes or depressions in the sides of cliffs. Those who first saw them thought they were small dwellings and, because of their small size, that they must have been a tribe of little people who lived in them. In the

past. This belief may have been reinforced by Indian legends which told of little people who made their arrow-heads and other stone implements. This belief still persists among some Indian tribes to the north. Archaeologists who have studied the area believe these small cists were used for storage of corn, beans, and squash which were grown along the river banks and pinyon nuts which were gathered in the hills. The openings were sealed against rodents and other small mammals with mud and a flat rock. Look above the trail at this point and you will see one of these structures. It is believed to be between 1000 and 1200 years old. PLEASE DO NOT DISTURB IT IN ANY WAY WHATSOEVER.

19. WATERPOCKETS AND NATURAL BRIDGES

Capitol Reef contains part of a geological formation known as the Waterpocket Fold. The name comes from the large number of waterpockets or potholes found in the sandstone beds of dry washes in this area. These waterpockets often hold thousands of gallons of water for long periods of time. The dry wash you see at this point is a good example. The initial depression which forms the pockets is caused by some irregularity in the strata. The swirling turbulent water from a rainstorm will drive sand, pebbles, or even cobbles round and round the depression. Over a period of time the continued abrasion wears the potholes deeper and deeper much like the action of a giant drill. After a large pothole has been formed, it sometimes develops a hole in the bottom through which water can pass. The passage of this water, bearing abrasive sand and pebbles, gradually enlarges the hole and deepens the strata. Eventually a natural bridge is formed such as these you see here.

20. SINGLELEAF ASH - *Fraxinus anomala*

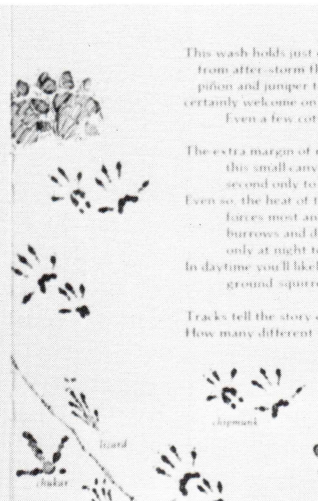
Lilac, Olive, Privet, and Jasmine are all fairly close relatives of the Singleleaf Ash. They all belong to the Olive Family. Unlike most other ash trees which have compound leaves, this tree has simple leaves. Its wood is tough and early settlers found it made good tool handles. It seldom grows taller than 10 to 20 feet.

21. LITTLELEAF or MOUNTAIN MAHOGANY - *Cercocarpus leucodermis*

This is another member of the large Rose Family. It has narrow, dark green leaves which remain on the plant year round. The flowers are not conspicuous but do have a pleasant smell and the fruit possesses unusual long trailing plumes. The bush is adapted to arid climates and is often found on bare, dry, rocky ledges. The wood is tough and the older stems have a hard, dark heartwood which resembles mahogany. The wood also produces a hot, smoky fire.

22. SNOWBERRY or BUCKBRUSH - *Symphoricarpos utahensis*

Snowberry, Eld-berrie, and Honeysuckle are all members of the Honeysuckle Family. The most conspicuous thing about this bush is its fruit which consists of showy white berries that appear every fall. Deer find the plant especially good browse.



This wash holds just enough water in its sand from after-storm flash floods to enable pinyon and juniper to grow to shade tree size certainly welcome on a hot summer day.

Even a few cottonwood trees survive here.

The extra margin of moisture gives life in this small canyon an edge on survival second only to permanent stream courses. Even so, the heat of the desert summer forces most animals to remain in cool burrows and dens by day, coming out only at night to forage and hunt. In daytime you'll likely see only lizards or ground squirrels.

Tracks tell the story of life in this dry wash. How many different tracks can you find here?

chickadee chipmunk ringtail

grades the contents is a disservice to all concerned. Improving the marketability of museum publications is a means of generating revenues to help support other publications and programs; it is a way to disseminate information widely; and it is a sign of fiscal responsibility to our institutions and our public trust.

But there are other reasons why we in the museum field need the services of trained designers. Simply put, designers are communicators, problem solvers, time and money savers, quality controllers and image makers. Furthermore, good designers can help the publisher focus ideas and achieve consensus as to why a publication is needed and how it will best fulfill its purpose.

Designers are communicators. With few exceptions, the most important part of a publication is the text, and the role of the designer is to make the text fully accessible to the reader in a manner that conveys the author's purposes.

Communication begins when the prospective reader

picks up the publication, so the first objective of design is to attract a reader's attention—whether from across a room or from a shelf or mailbox full of competing publications. A prospective reader may not consciously think about the design, but if a publication is visually inviting, he is more likely to pick it up. In a highly visual environment in which we are constantly bombarded by sophisticated graphics, the quality of a publication's design may make the difference in whether or not it will be read.

Designers are problem solvers. They not only look for solutions to communication problems, but they also solve mechanical and commercial problems in order to create an efficient and economical publication, well suited to the audience and the marketplace. Through a knowledge of graphic techniques, materials and manufacturing, the professional designer tries to create a product that looks more expensive than it is, and that is appropriate to the publisher's specific purposes.

Designers are time and money savers—and this is especially important for the small publisher who does not have a publications staff. Graphic arts and printing technologies change so rapidly that we should not expect a lay person to keep pace. It is unlikely that the professional museum curator or exhibit designer will also be an expert in the highly specialized fields of publication design and production. Professional designers, through their knowledge of techniques and materials, will know how to select materials, adapt sizes and avoid waste to produce a better product for less money than can be expected from the well-meaning amateur.

A designer will know how to combine or “piggyback” jobs to take advantage of available paper and color. For instance, when Craters of the Moon Natural History Association in Idaho asked Christina

not below the 1220 M (4,000 ft) contour elevation also supplies water year-round. The river can be reached by means of a side trail west of Cottonwood Creek. This route is very difficult to find and rangers from fair to poor condition.

NEW HANCE TRAIL

This trail is difficult because it is rocky and very steep, it crosses, doubles around corners, and plunges deeply down and in the most unexpected places. It is about 12.9 km (8 mi) to the river. Allow more than 6 hours for descent, 8 or more for hiking back out. The river is the only source of water. The trailhead lies back from the road in a shallow drainage exactly 1.6 km (1 mi) west of Moran Point turnoff.

The initial descent is vague from its beginning, the switchbacks tend to lead right past two protruding rock walls near the top of the Coconino Formation. Here the trail turns west toward the dry drainage below Coronado Butte, which is paralleled and crossed several times dropping to the top of the Redwall Formation. The trail meanders along the slope, past several slides and climbing a few times northward. The Redwall break is hard to find, consult maps carefully.

The trail then the Tonto slope is fairly well defined compared to the rest of the trail, however several wild burro trails confuse the real trail near the top. The descent into the bed of Red Canyon cannot be made until the major side canyon, entering from the southeast, is passed.

Almost without warning, the river is reached. The trail ends amid various cliffs and the head rear of Hance Rapids.

OLD HANCE TRAIL

The Old Hance is probably the only South Rim trail of which it can be said that even the experienced, cautious hikers could get hurt without much trouble. The descent to the top of the Redwall Formation is in loose and sliding rock. The upper half of the trail was completely knocked out by rock slides in 1894 and Captain John Hance, who built this trail, did not even attempt reconstruction. Instead, he built an entirely new trail, the Red Canyon route. For details about this route, please inquire at the Backcountry Reservations Office.

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TONTO TRAIL

The main use of the Tonto Trail in the past has been to maneuver within the canyon between various rim-to-river trails. The trail is not level and offers very little shade. Wild burros have made trails leading in every direction to confuse the main route. The trail follows the Tonto Plateau from Garnet Canyon on the west to Red Canyon on the east, a distance of about 116 km (72 mi).

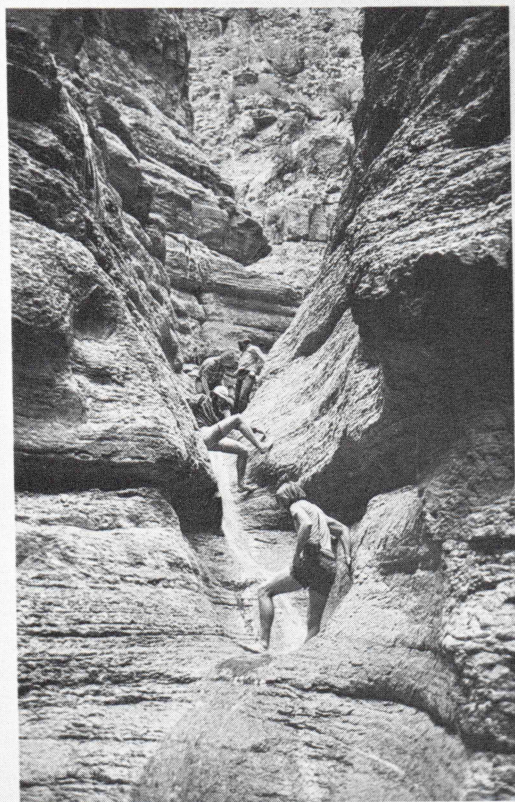
The section between the Hermit and Kaibab Trails 19.8 km (12.3 mi) was once maintained and is easier to follow than other sections.

Boucher, the New and Old Hance Trails, and the Grandview Trail from the Tonto Plateau up to Horseshoe Mesa are hard to follow while ascending because the trail cannot be seen far ahead.

Crossing Mineral Canyon from east to west is difficult. The trail crosses where the first major side canyon comes into Mineral Canyon from the southeast.

Carry plenty of water. Springs and streams shown on maps cannot be counted on. Water can be found near rim in Boucher, Hermit, Monument, Pipe, and Hance Creeks. Cottonwood Creek Spring just below the 1220 m (4,000 feet) contour has water but it is hard to find. Seasonal water is available at Garnet, Ruby, Turquoise, Slate, and Grapevine Creeks.

17



David Oschner

drainage but eventually connects with the Tonto Trail.

West Horseshoe Mesa Trail. This route leaves the mesa on the west side and switchbacks down through the Redwall Formation. A reliable spring is found a short way up the west fork of the south arm of Cottonwood Creek (O'Neill Spring is not reliable). The trail continues down Cottonwood Creek to the Tonto Trail.

Trail Notes: Even before Pete Berry discovered copper on Horseshoe Mesa, the Hopi Indians gathered the blue ore for paints.

Berry filed the Last Chance Copper Mine claim in 1890 and two years later built the trail. Although the ore was high grade, the cost of transporting it to the rim prevented him from making any real profit. When tourism to the Canyon increased, Berry built the Grandview Hotel on the rim and began guiding tourists. All mining activity on the mesa had ended by 1908.

Please Note: The existing mine shafts are unstable and some contain vertical shafts. These shafts should be avoided.

There are various historic artifacts on Horseshoe Mesa and in its general vicinity. Remember that these artifacts are protected by law. Leave them for others to enjoy.

Map: Vishnu Temple, Arizona

Length: Approximately 9 miles (14.4 km) from the rim to the Colorado River.

Elevation: Rim, 7300 feet (2225 m). Colorado River, 2700 feet (822 m).

Trail Conditions: Secondary Trail. Some route finding ability required.

Water Source: Colorado River ONLY.

Access: The trailhead is located about 100 yards (91 m) from Lipan Point on the east side of the road near the head of the drainage.

The Route: The trail stays on the west side of the drainage (not in the bottom of the drainage as the USGS map indicates) until Seventy-five Mile Saddle is reached. One route crosses the saddle itself and another uses the drainage just to the east. The trail contours about 3 miles (4.8 km) along the base of Escalante and Cardenas Buttes until you reach a break in the Redwall Formation. After descending the Redwall the trail follows the ridge until gradually descending the east side and reaching the bed of Tanner Canyon near the Colorado River.

Variation: Beamer Trail, about 6 miles (9.6 km). This route leaves the Tanner Trail and follows the Colorado River upstream. Once past Palisade Creek the route goes up a talus slope to the top of the Tapeats Formation where the route becomes more obvious. The trail continues to stay high as it contours around to the Little Colorado River.

Trail Notes: Seth Tanner, an early Mormon pioneer, improved this old Indian route and moved the trailhead

Tanner Trail

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People who may never hike a trail will buy *A Guide to Hiking the Inner Canyon* for the color photographs added to the revised version. As a special feature, a center section about trail etiquette and safety was designed as a separable unit that could be printed in large quantities and distributed free by the backcountry information office.

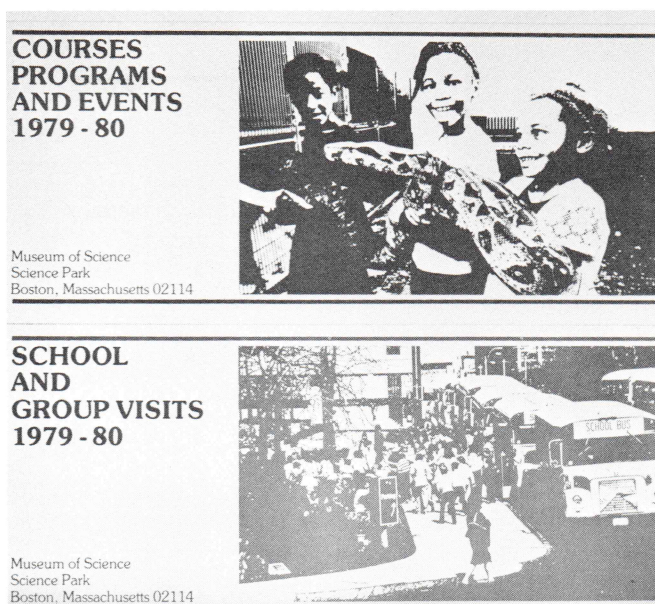
Watkins to design a poster and a trail guide, it did not think of the two as related. But Watkins designed them to print on the same press sheet, producing a full-color trail guide for essentially no more than the cost of the poster alone.

The designer can help avoid costly mistakes. Paper, for instance, is likely to be the most expensive part of a printing job, and the dizzying array of sizes, colors, weights and finishes has led many a publisher astray. The choice of paper affects a publication's readability, photo quality, "foldability" and durability, and one of the best services a designer can offer is to find a paper that is affordable, available and well suited to your job.

Some museums and related organizations have experienced considerable savings in time and money by having a designer create a design system that can be adapted to various publications. The designer specifies certain formats, typefaces, color choices and so forth, and establishes a kind of formula by which the nondesigner can produce professional-looking results. The design decisions do not have to be reinvented for each new job, so the museum staff can concentrate on the subject matter. Furthermore, the publications produced by the formula have a family resemblance that quickly identifies them with the publishing institution. In *MUSEUM NEWS*, March/April 1978, Marie D. Ferguson describes how the one-time investment to obtain design guidelines for all publications of the Dayton Art Institute resulted in a system with which almost any staff member, regardless of training, can create presentable publications. The National Park Service has instituted a grid system, or design framework, for all park folders and official publications, thus realizing tremendous savings in time and money while still reflecting the diversity of the parks. Massimo Vignelli, designer of the NPS grid system, has prepared similar systems for the New York Botanical Garden, the Fort Worth Art Museum and other cultural organizations to provide a solution to publication design that is consistent yet flexible and economical.

Designers can also save time and money by expediting the search for other services, such as photographers, illustrators, printers, even authors. Through their professional relationships, designers can refer the museum publisher to other creative people whose styles and interests seem appropriate. As the Cabrillo Historical Association discovered, some of these professionals may be interested enough in the project to donate, or reduce the cost of, their services. A museum publication may be a welcomed diversion for the designer who is tired of doing ads for Big Macs and Chevrolets in the commercial world.

Designers are quality controllers. They can see that a museum publisher gets the best services from printers,



"Ganging the press" with more than one job at a time means savings. The Museum of Science in Boston printed these two-color brochures on the same press run. The color ink used for the type on one is used for the illustration on the other and vice versa to make them compatible yet distinctive.

photographers and other vendors. Again, because they are specialists in a highly technical field, they know what to look for when monitoring quality. This is especially important in full-color printing, where the costs and chances for error are high. The designer talks the language of the industry and knows what adjustments can be made during printing. In the final analysis, a publication can be no better than the printer's best effort, so it is reassuring to know that a professional designer is representing the museum's interests at the manufacturing stage.

Designers are image makers. Publications are a means of reaching many people with a message; they are fairly permanent; and they may be the only way some people know about our institutions. If a museum's publications are dull and unimaginative, then that is how readers will perceive the institution as a whole. Our printed materials, from the invitation to a special event, to a newsletter, to a major exhibition catalog, will suggest whether the museum or site is worth the visitor's time. The publications will last long after the event or exhibit is over, and they may have far-reaching influence. A granting agency, for example, or a prospective donor may evaluate the quality of an institution's overall program by the care the institution shows for its publications. They reflect the institution's pride in its collections and its respect for the public. No matter how carefully the manuscript has been researched and written, if the publication appears to be carelessly done, it will surely turn off its prospective audience.

Getting the Best Design

Not just any designer will be able to put forth the design image that suits a museum or historic or natural site. No matter how talented and creative the designer may be, unless he senses the “soul” of the publication and understands the mission of the institution, the design will probably miss its mark. Commercial art or advertising design is quite different from the kind of editorial design needed for most museum brochures, books and periodicals. You are not likely to find a designer who can visually interpret the subtle qualities of a museum by simply picking commercial artists out of the yellow pages.

So how do you, or whoever coordinates a publication, find and select a professional designer? The same way you would go about finding other consultants or employees for the museum. Ask your own professional contacts for referrals. Seminars, conferences and publications are sources for the names of designers working with museums and other nonprofit organizations. The winners in the AAM Publications Competition can put you on the track of designers. Trust your own design sense; if you like the design you see in a publication, find out who did it. Let the word out that you are looking for a designer, and some will come to you. They may be the hungry or the aggressive ones, or they may be ones who already have a knowledge of and appreciation for the museum, park or historic site. If the latter, you are already well on the way to a successful working relationship.

The size of your publishing program and the particular needs for a given publication will determine whether you should contract with a designer on a free lance, per job basis or hire a professional designer on staff. For the small publisher who does only an occasional book or catalog, a staff designer is unrealistic. For an active publisher, like the Oregon Historical Society, a professional designer on staff provides the consistency and classical approach to book design appropriate to that society's program. Some museum publishers have solved their design needs by having a design consultant work with staff to produce a given publication or to create a family or “corporate” design for several publications. The type of designer you look for and the degree of involvement will vary with the project and the museum's circumstances.

Before choosing a designer, invite candidates to make presentations to you and others involved in the decision. Designers have specialties, and you may need to interview several candidates before finding one whose style and temperament suit your needs. Study their portfolios. Ask them to explain the communication problems solved in their sample designs, that is, why did they approach a given project as they did? Check references for the candidates you are particularly interested in, asking such questions as

whether the designer produced on schedule and if the design solution satisfied the client's or employer's needs.

If you are considering a design group with which several designers are associated, find out who will actually be doing the work for your account. When the studio's representative shows you the array of design samples in the portfolio, find out who designed the ones you are most impressed with and how closely you will be able to work with that person. There are advantages to contracting with an associates group or with a broker who has a variety of designers on call, but unless you are able to communicate directly with the designer throughout the project, you will not have the full benefit of his talents. I have found from experience that vital information between client and designer can be lost or misstated if it has to go through a middleman.

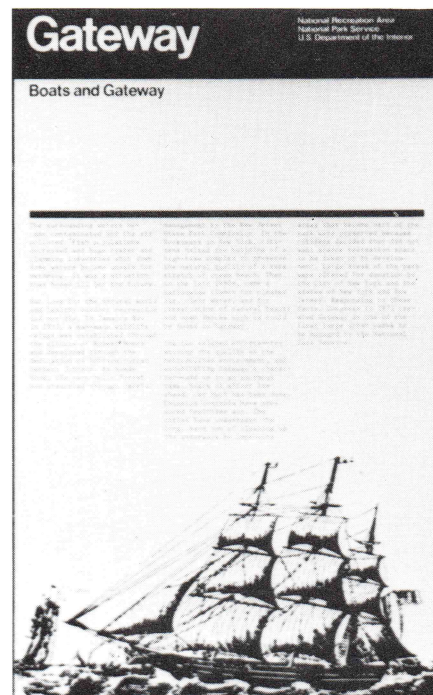
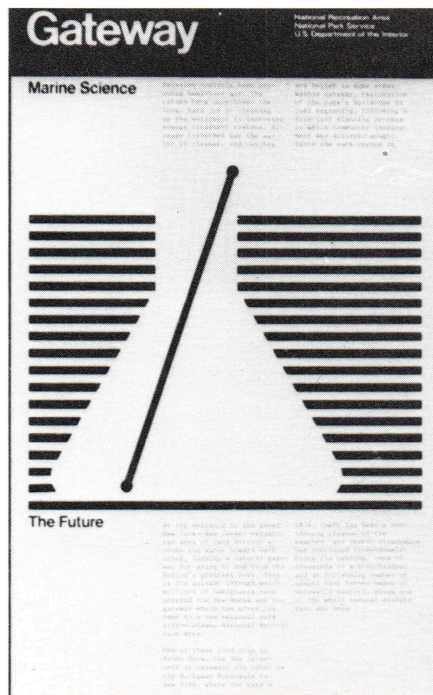
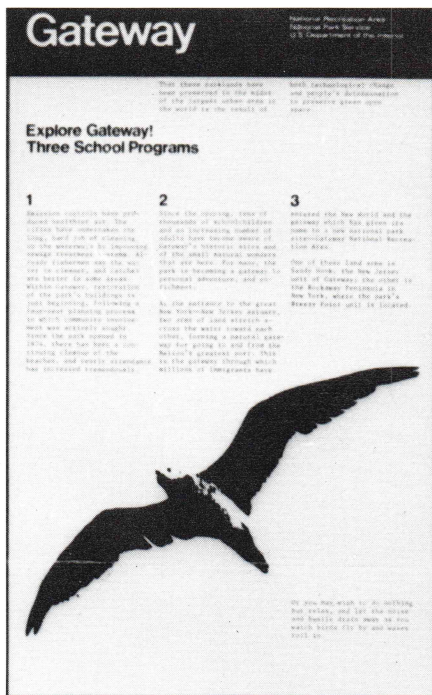
Avoid, if possible, turning a project over to a printer's art department for design. The printer's designers serve the printer's interests first, and not necessarily the customer's. You will find technically skilled people there, but not creative designers. There are exceptions, of course, but, generally speaking, it is best to look to the printer's artists for information on production matters but not for creative design services.

Your choice of a designer is the single most important factor in how well the finished design will serve your purposes. Select someone you feel comfortable with, someone whose interpretation seems similar to yours, someone whose prices you can afford. Avoid choosing a designer solely on the basis of a low bid, unless you are certain first that the person can do the job you need.

Other things being equal, choose a local person. A local designer will likely have a prior knowledge of your institution and an understanding of the local audience. He will have contacts with local services in the community, and those community ties may be an opportunity for special prices or donations. In addition, the local designer will be more accessible when you need to confer about the project. If you decide to go outside your community, perhaps to contract with a designer who specializes in publications for museums or historic sites, invite him to visit your institution—at your expense. You cannot expect a designer to create a design uniquely suited to your museum's message and identity unless you give him the opportunity to experience them directly.

Working with the Designer

Help the designer you've selected start off on the right course. Brief him thoroughly about the organization, its purpose, its identity, its audience, its projected image and the expectations for its publica-



tion(s) and any other projects that might relate to them, such as an exhibition opening or a major fund-raising campaign.

The designer should ask you a lot of questions. A good designer will not work without your ideas. He will want to know as much as possible about the particular publication: What are its objectives and purposes? How do these relate to the overall institutional programs? Who are the target audiences? What do you have in mind for style, format, quantity and budget? Are there other print projects that could or should be coordinated—either by design or by physically printing at the same time?

Be prepared for the designer's questions. By the time the designer comes into the process, you and the other decision makers involved should have a clear understanding—and consensus—about what the publication should be, how it will be used and by whom, how it will be distributed, the budget and other parameters. All of these planning decisions have a bearing on the design. For instance, if a self-guiding publication will be used outdoors, in bright sun, while readers are standing or walking, the designer will need to give special consideration to choice of paper, size of type and size of page. If a publication will be handed or mailed directly to the reader, it may not require as much pizzazz for the cover as one that has to motivate someone to pick it up or select it from a rack of competing publications.

Your preliminary decisions should not be so firm that you are not receptive to new ideas the designer might suggest. The more thorough your own planning, however, the better prepared you will be to accept or reject the designer's proposals. If you are not

The grid system allows for variety with a consistent format, as shown in three site bulletins designed with the National Park Service grid.

the person coordinating the project, be sure the person who will work most directly with the designer is part of the planning and briefing process.

The designer will need to know the budget for the publication. The budget is a product of your planning, for it indicates where the project fits into the institution's overall program goals and how much time and money will be devoted to it. But the budget is also an essential planning tool for the designer, for it gives the parameters for the design and production choices to be made—format, quantity, use of color and so forth. For a sales piece, tell the designer the retail price you have in mind, based on your knowledge of the audience. He can then work backwards to help develop a budget that will provide for the best visual quality you can afford while still making a profit.

In the initial briefing session, be certain to clarify the extent of the design services you require. Is this a single project or a more open-ended arrangement, say for a family or series of publications? Is the designer to provide a concept, a comprehensive layout, sample pages, printing specifications? Is he to prepare the mechanical art for the printer? To supervise the production? The scope of the designer's involvement will depend upon the museum's in-house capabilities. Most designers will work out one or more concepts for the project in thumbnail or miniature sketches and then prepare a full-size layout or rough compre-

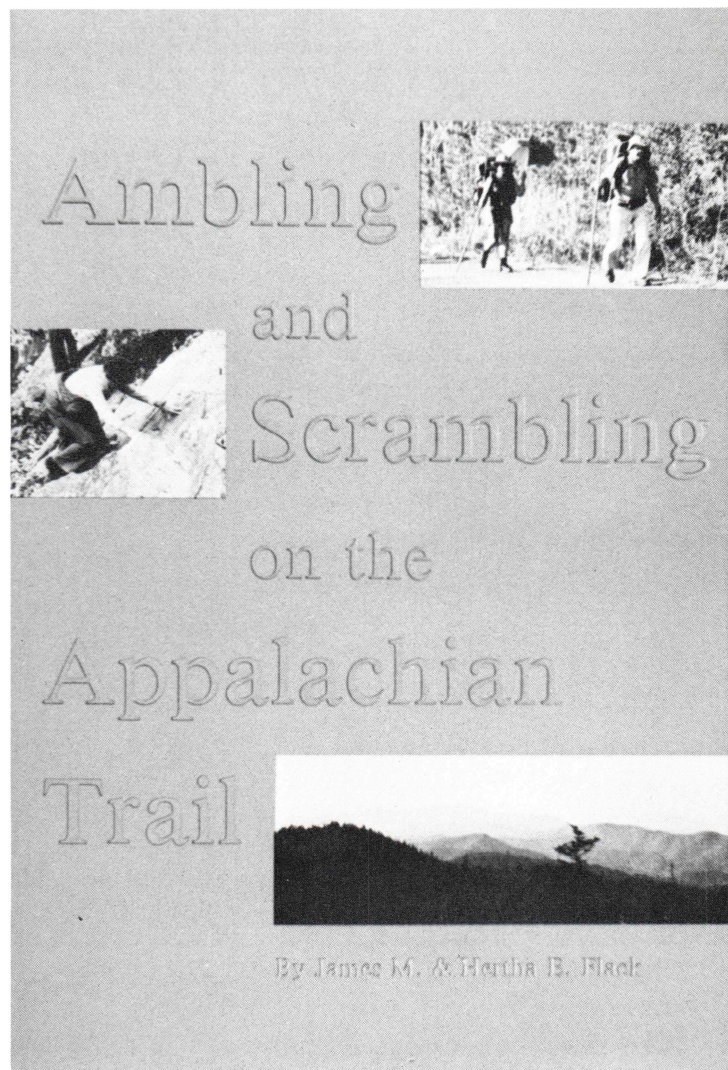
hensive of the proposed design. If you, or whoever must approve the design, can visualize the finished publication from the rough "comp," you may tell the designer to proceed. If several people must approve the design, however, and the presentation is important, you should ask the designer to provide finished or tight comprehensives and/or sample pages.

Finished comps take time and skill to prepare. They are a pencil or pen representation showing precisely how the copy will fit, how and where illustrations will be placed, the size and placement of headings and so forth. This presentation may be refined further by having sample pages made, using dummy type set in the specified size and spacing for a "mock-up" or replica of one or more pages. You may not need to allow the time and money for the finished representations—unless you have a book or complex project, you have to "sell" the design to a board or funding agent or you are not certain you see what the designer envisions. If you have any doubts about the design, you should ask for modifications or refinements of the comprehensives. Don't wait until the design goes into production, because any changes then will be very costly—or even impossible.

What you can expect to pay for design services will vary with the scope of work, the locale and how hungry or philanthropic the designer is. You may be fortunate, like the Cabrillo Historical Association, to have a designer donate his services. Perhaps, because of an interest in the subject or the museum, the designer will work for an honorarium that is below his normal fee. But don't ask a designer to design on "speculation," that is, to work up an approach to the project *before* there is a guarantee that you will hire him for the job. If you do want to see the designer's concept first, or you would like several designers to submit preliminary designs in order to select the approach you like best, then offer a fair payment to all competing designers to offset some of their development costs. Generally speaking, it is best to avoid speculation altogether. In speculation both you and the designers waste a great deal of time up front on designs that will never be executed. It is better to choose a designer carefully on the basis of his proven experience with publications and organizations like yours and then to work together closely to help him apply that experience to your specific publication needs.

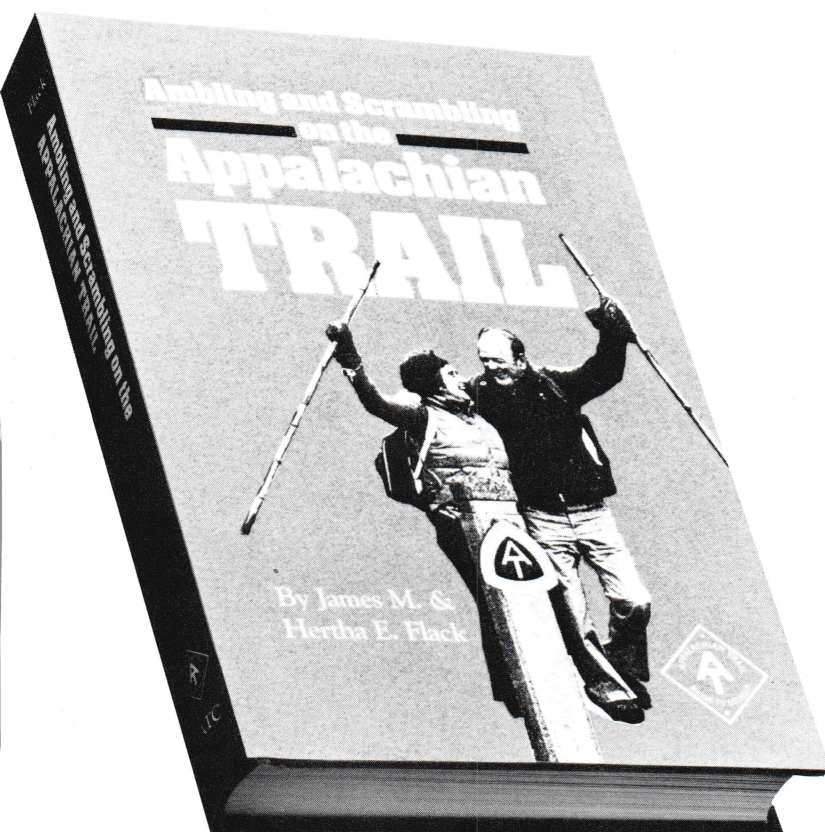
When a designer quotes a fee, translate that fee into what it adds to the unit cost of the publication. A book design fee of \$1,000-2,000 may add only a few cents to the cost of each book, which is insignificant considering what professional design can add to the marketability and effectiveness of the publication.

Once you and the designer have a clear understanding of the scope of work, budgets, fees, schedules and



other details, draw up a written agreement. This does not need to be a long legalistic contract—a letter or memorandum of understanding will do—but both parties should have something in writing to confirm the arrangements.

The ongoing working relationship between you, or whoever acts as editor or publications coordinator, and the designer will be a critical factor in the success of the project. The designer brings fresh ideas, objectivity and a palette of creative and technical skills to the project. The editor, along with his own professional skills, brings understanding of the publisher's and the author's intent. Publishing is a complex system, and both designer and editor should have a working knowledge of all its interrelated operations. As representative of the author and the publisher, the editor has the final authority. But problems arise when the editor does not know enough about design and production to make the best decision, or when the editor has the knowledge but does not recognize his own limitations.



Quality cover design is one of the most important investments in any publication. The title of the first edition of this book, printed in bright red against a bright blue background, was difficult to read at a distance. Gary Gore of Nashville, Tennessee, designed a new cover with bookstore sales in mind: a single dramatic photo and large type for the key word "Trail" to attract the eyes of interested people.

The best design comes out of a partnership between editor and designer. Both parties respect each other's professional skills; both are willing to offer and accept constructive comments—even if that means the designer has to sublimate some artistic expression and the editor needs to allow some creative freedom.

The design project should have regular check points for review so that both parties know they are on the same course. Logical review stages are at presentation of concept, finished layout, comprehensive and/or sample pages, and—once in production—the mechanical art and printer's blueline proof. These are opportunities for formal review and approval, but there should be free and frequent communication between editor and designer throughout the creative process.

In the final analysis, the editor has the responsibility to see that the design works. If it doesn't, or if the working relationship is not satisfactory, terminate the arrangement. Pay the designer for work completed and look elsewhere. Even if the designer donated the services, if the design doesn't work, don't use it. If

you do reject a design, give your reasons why the design does not work for the institution, or the audience, or the purpose or whatever. Do not simply dismiss it because you may not like it. At the same time, try to find out from the designer if there was something you could have done to improve communication and the working relationship. That may help when you begin work with a new designer.

Good quality, professional publication design does not depend upon the size of a museum's publishing program or its budget. Even the smallest museum can afford good design. In fact, design is so important to the communication process and to an organization's image that museums cannot afford poor design. If you and your board believe in the importance of having high quality design, you will find a way to get it. Perhaps you will persuade a designer to donate services as others have done. Perhaps another organization or a corporation will pay the design costs. I know of cases in which printing companies or paper manufacturers wanting to promote their products have worked jointly with museums to do high quality posters or other publications. The museums were responsible for the content and the selection of the designer, the companies contributed the design and printing costs. The companies received tax credit for the donation plus a handsome promotional piece; the museums received high quality design and printing at little or no cost.

Museums have visually exciting collections that lend themselves to graphic representation, and you should have little trouble attracting designers or design sponsors. The care with which the organization represents and interprets its collections through its publications says a great deal about the way it performs its other responsibilities. Obtaining high quality, professional design is not so much a matter of money as a matter of attitude. Δ

FURTHER READING

- Burke, Clifford. *Printing It: A Guide to Graphic Techniques for the Impecunious*. Berkeley, Calif.: Book People, 1972.
- Craig, James. *Production for the Graphic Designer*. New York: Watson-Guptill, 1974.
- Lee, Marshall. *Bookmaking: The Illustrated Guide to Design and Production*. New York: R. R. Bowker, 1979.
- One Book/Five Ways: The Publishing Procedures of Five University Presses*. Los Altos, Calif.: William Kaufmann, 1977.
- Pocket Pal: A Graphic Arts Production Handbook*. New York: International Paper Co., 1974.
- Preservation Press Publications Kit*. Washington, D. C.: National Trust for Historic Preservation, 1975 with frequent updates.
- White, Jan V. *Editing by Design: Word-and-Picture Communication for Editors and Designers*. New York: R. R. Bowker, 1974.

Fleeting Moments of Revenge



Anyone who has ever worked with an editor has his own definition of one. So it should come as no surprise that it works both ways. When we decided to publish an issue focused on communicating through museum publications, we couldn't resist offering museum editors a fleeting moment of revenge. Our invitation to fantasize about the best of all editor's worlds

prompted a variety of responses. Some found themselves in a quandary. When there are so many missing elements, how can you choose just one? Their collective contribution produced a wish list. Others, seizing the opportunity to behave like errant authors, ignored our question completely and responded in their own inimitable styles. What follows needs no further editorial comment.

A Curatorial Folk Tale

A curator here once publicly claimed his colleagues should be required to learn English. He was soon after found face down in a local lake, a tag reading "deleted" pinned to his jacket.

—PHIL FRESHMAN, Los Angeles County Museum of Art

Museum Choral

Director: "The acquisition of this important work brings to fruition the museum's long commitment to outstanding creations produced by industrial designers."

Fund-raiser: "The generosity of our patron in sharing with the American public his keen interest in metal sculpture has long been recognized."

Curator: "The whimsy of the curvilinear design reflects the disenchantment that subversive artists between 1957 and 1959 brought to the problems of mercantile design."

Public Relations Director: "The gala dinner and dance in honor of the newly installed *objet d'art* will be highlighted by an exciting automotive theme and will feature the music of the legendary rock group, 'The Bumpers.'"

Editor: "The fender of the 1957 Edsel can be seen in Gallery 2, from 10 A.M. to 4 P.M."

—R. J. GANGEWERE, Carnegie Institute

Dear Santa

All I want for Christmas is:

A printer who tells you *before* you've driven three hours at lunchtime that your job won't go on until that night.

A printer an hour and a half away who calls to tell you he's running your job *before* his pressman is standing there with a sheet ready to be approved.

Someone who knows what a closed door means.

An article by William Safire addressed to art historians who always say, "The exhibition looks very well." (I'm sorry to hear it had been ill!) And while he's at it, Safire could talk to them about the overuse of such phrases as "might have," "could have," "may have," "possibly" and "perhaps."

An administration that doesn't expect same-day coverage (like a newspaper) of events in publications and remembers you didn't receive the in-house design firm, typesetter and printing press you wanted for Christmas.

—GAYE BROWN, Worcester Art Museum



A primal scream

A word processor.

A director who knows what a word processor is.

A curator who's lost his passive voice.

A PR director who's lost his voice.

Five minutes a day for scheduling.

Fifteen minutes a day for rescheduling.

A four-color budget.

A photographer who's not colorblind.

—ANONYMOUS

A description of an exhibition that does *not* include the words "special," "unique" or "major."

An essay that comes with fewer than 10 "you can fill in those blanks with information in the file."

A curator who is not fearful of simple, declarative sentences.

A promotional piece that is not illustrated with sweet-faced six-year-olds gazing on works of art.

An annual report that does not contain posed photographs of trustees holding drinks.

—MARY ANN STEINER, Saint Louis Art Museum

Acknowledgments that don't use the word invaluable.

—ANONYMOUS

Six needs of a designer at the 13th hour: a primal scream therapist, a quadruple dry martini, new hair, an italic Z, a foot massage and fiber tape.

—MELANIE NESS, National Gallery of Art

FYI S&Ms

Close on the heels of the opening of the Museum Publication Hall of Fame on an abandoned off-shore oil rig comes news of yet another first by the radical Sacraments & Museums Society. Inspired by the proliferation of "your language/my language" dictionaries, and a shot at a category-breaking "honorary" in the next AAM's Museum Publications Competition, the S&Ms are busy compiling the *Deadline Dic/Translator*, the definitive in-museum communicator already the subject of an agreement with a leading trade publisher for an \$85 hard-cover version of the \$2.95 museum paperback.

The intention of this infallible secret society of museum publications professionals is, with *DDT*, to settle once and for all the curatorial misunderstandings that plague their endeavors. They also hope that it will compensate to some extent for the society's recent admission that its motto—featured on the S&Ms-approved, color-coordinated line of T-shirts, baby rattles, totes, fender stickers, toothpicks, blazer emblems, snow shovels, placemats and limited edition widgets—should have read "Morpheme" and not "Morphine," as it has consistently appeared.

Despite the cloak of secrecy surrounding the project, *MUSEUM NEWS*—using its hastily adapted manual typewriter—has penetrated the computer network of publications directors shown to be S&Ms and obtained the sample entries below.



800 pages grown from 500 pages

| | <i>Author's Version</i> |
|---------------------------|---|
| alteration | a change in the whether or weather |
| double-spaced | (1) a typing instruction that requires setting the line space lever on "1"; (2) the wait between drinks |
| imposition | a sequence of pages (or anything) required on time |
| now | tomorrow |
| today | next week |
| tomorrow | next month |
| on press | time to begin checking one's facts |
| publication budget | an arbitrary figure created by the uninformed to inhibit a star |

| | <i>Editor's Version</i> |
|--|--|
| | an altercation |
| | most authors |
| | a sequence of pages that contradicts that in which the author is approving copy |
| | yesterday |
| | time to doubt the parenthood of authors and printers |
| | (1) a self-inflicted wound resulting from the misconception "author wants" equals "author does"; (2) something for grant makers to cut in half |

—BRIAN RUSHTON, Brooklyn Museum

Editorial Quiz

- Your role as editor is:
 - Staff curmudgeon.
 - The writer's advocate.
 - The reader's advocate.
 - A normally sane person who views editing as a calling, not a job.
 - All of the above.
- You have just shown a dylux proof of a publication to the author who asks whether the publication will be printed on cream-colored stock with blue ink. Your reaction is to:
 - Smile.
 - Take two aspirin.
 - Give the author two aspirin.
 - Briefly explain what a dylux proof is for.

3. A staff author has just submitted an 800-page manuscript that has mysteriously grown in size from the original 500 pages. You should:
 - a) Try to laugh.
 - b) Reach for your desk shears.
 - c) Explain the manuscript must be put on a diet.
 - d) Hire a copy editor.
4. The paper your printer has had on order for two months is unavailable from the mill. Should you:
 - a) Cry.
 - b) Slit your wrists.
 - c) Rent a chainsaw and head for the forest.
 - d) Ask your printer to absorb the cost for an upgrade in stock.
5. The backlist you've inherited from previous publishing efforts contains titles that are, on the average, 30 years old. To clear the shelves for the good books you are producing, you must:
 - a) Explain to the curators on your staff that book dealers are not interested in a 30-year-old book about the mating habits of rough-skinned newts.
 - b) Use the books as land fill.
 - c) Rent a giant paper shredder and make impressive and innovative new exhibits with papier-mâché.
 - d) Develop an ongoing evaluation program for your inventory and initiate a "limited-time, half-price sale" for the books as the first stage.
6. A curator knows eight months in advance the dates a major special exhibit is to open. Three weeks in advance of the opening, you receive 75 pages of labels that could serve as a Ph.D. thesis. You should:
 - a) Insist every staff writer own a personal copy of *The Elements of Style* and reread it every few weeks to refresh his memory. Begin a rewrite of the labels.
 - b) Explain that however tragic, the average visitor's reading level is eighth grade. Return the labels to the author for a rewrite.
 - c) Realize the author probably cannot write in understandable language. Sharpen your X-acto blade and offer a frontal lobotomy, free of charge.
 - d) Ask the curators to supply background information for exhibit labels, and have a good staff writer help.

Answers: (1) e (2) d (3) b (4) d (5) d (6) a

Scoring

- 6 correct—Obviously you're a seasoned veteran of publishing who is able to meet the most challenging situations with success!
- 5 correct—You're on your way. A few more years of "trial by authors" and you will join the ranks of your most experienced colleagues.
- 4 correct—Keep dreaming the impossible dream. Keep humming "When You Wish upon a Star" while working.
- 3 or less—Consider an alternate career—possibly sewing sequins on Ice Follies costumes.

—MARY GARITY, Milwaukee Public Museum



A trustee without a drink in hand

A Pain in the Appendix

See transparency.

Refer to wall color: East wall, West Wing, Gallery 123.

This beautiful, accurate transparency made yesterday belongs to this institution. You are *renting* it only. The exorbitant fee allows for one-time reproduction only. Do not scratch or damage it as all those before, or you will have to pay for a new one! Please complete this form in triplicate and send three sets of printer's proofs for our approval before printing. Return transparency and two sets of finished books to us within three months and you will not be charged extra. Visa and MasterCard accepted. \$15 handling charge.

We couldn't use your Diskette because we're having problems interfacing; so we just rekeyboarded it.

No TOUCHING letters!

The EPA should ban SCT (semi-condensed type) as a national health hazard; it dazzles the eyes.

I'm sorry; our medium is Mergenthaler's demibold. Ask for *regular* next time.

What ever happened to points and picas?

Send \$1 now for our FREE gift catalog.

This king-size, three-piece bedroom suite is modeled after furniture found in 1908 in the Tomb of Nackt-Läufer, Dynasty LXIX. XX% members discount.

—CARL ZAHN, Museum of Fine Arts, Boston

Yes, No, Maybe, Brilliant, Terrible...!

FRANCES P. SMYTH



The second annual AAM publications competition got under way at the National Gallery of Art, Washington, D. C., on April 29, with the three jurors eyeing the nearly 1,000 entries somewhat warily. Would it be possible to get through them all in the space of a single day? It was, and they did—with great concentration and energy. After approximately eight hours of “yes, no, maybe, brilliant, terrible, witty, amateurish, throw it out and superb,” Roland Hoover, Howard Paine and Wolf Von Eckardt had chosen 98 entries to receive awards of distinction and 63 to receive awards of merit. Entries were submitted in eight categories:

FRANCES P. SMYTH is editor in chief at the National Gallery of Art, Washington, D. C., and cochaired this year's competition with Andrea Stevens, publications coordinator of the Smithsonian Institution Traveling Exhibitions Service.

posters; calendars of events and newsletters; catalogs and books; brochures, folders and handouts; invitations; annual reports, magazines; scholarly journals and bulletins.

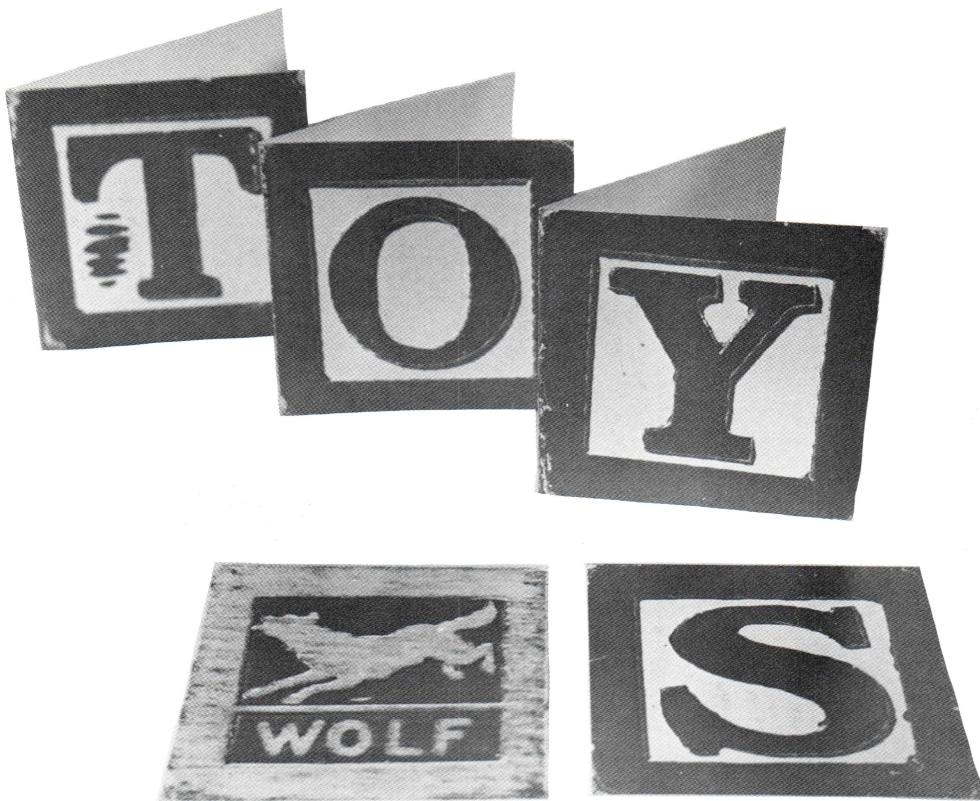
The catalog and book category had the most entries—238. This is the area where museums have obviously spent the most money on design and production—not always with the most felicitous results.

Throughout the day the judges expressed their opinions freely. Wolf Von Eckardt, architecture and design critic for *Time* magazine and a typophile, felt very strongly that many of the entries showed a lack of sensitivity in the handling of type. He bemoaned what he saw as the all-too-instantaneous influence of the advertising world on museum publications—exaggerated letter-spacing; rules, rules, *rules*; unnecessary use of ornament and type running in every direction but horizontal. Von Eckardt sees museums as esthetically adult but typographically infantile. “Your museum director would never dream of being seen in jazzy Valley Girl clothes,” he said; “Why should the publications of her museum look that way?” Von Eckardt thought more museums should establish a house style for their publications and cited the distinguished house style of the Walker Art Center as a good example.

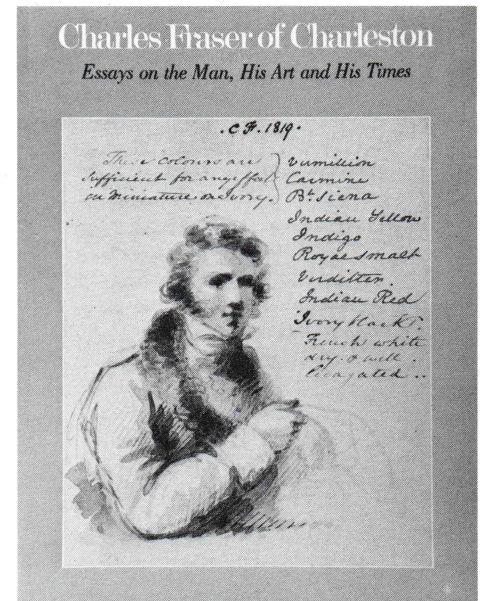
Roland Hoover, director of publications at the Brookings Institution and a juror in the first Museum Publications Competition, felt there were better quality entries this year. He was particularly impressed with the high level of wit shown by such pieces as the “Gala Invitation” from the Museum of American Jewish History and the Chicago Historical Society’s “Invitation to Illinois Toys Reception.”

Howard Paine, art director of *National Geographic* magazine, found himself drawn to the publications that were produced in the most uncomplicated way—using one or two colors rather than four, for example. No foil stamping, die cutting or super glossy stocks were necessary, he felt, to get the point across. Don’t use 14 pictures on the cover when one will do. Simpler is better in his view.

Some of my favorites among the catalogs chosen by the jurors include: *A Century of Black Photographers*, with its skillful use of duotone and clarity of design;



*Invitation to Illinois Toys Reception,
Chicago Historical Society*



*Charles Fraser of Charleston, Gibbes Art
Gallery/Carolina Art Association*



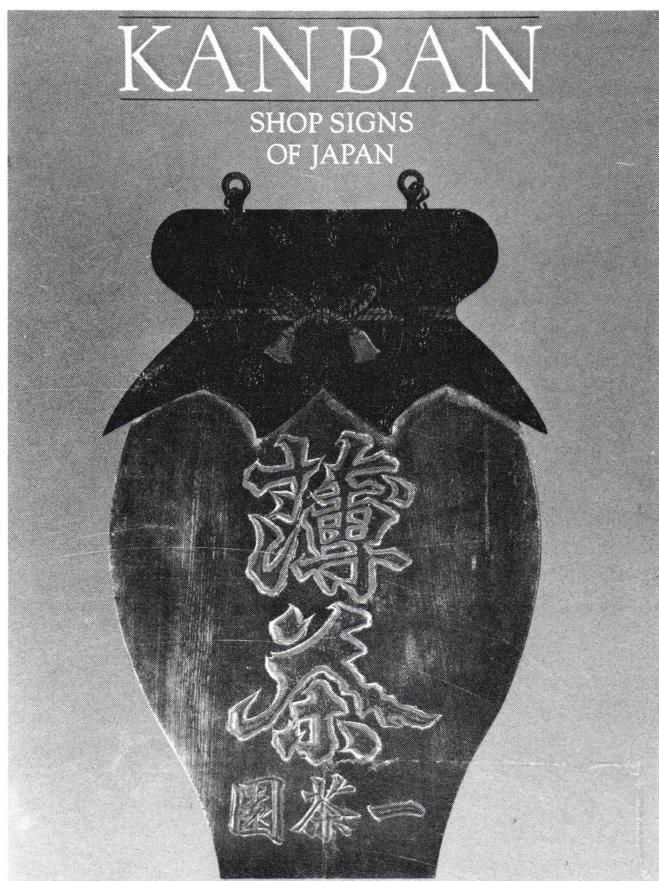
Dennis H. Polk, The Pipe Smoker, catalogue no. 81

*A Century of
Black Photographers:
1840-1960*

VALENCIA HOLLINS COAR

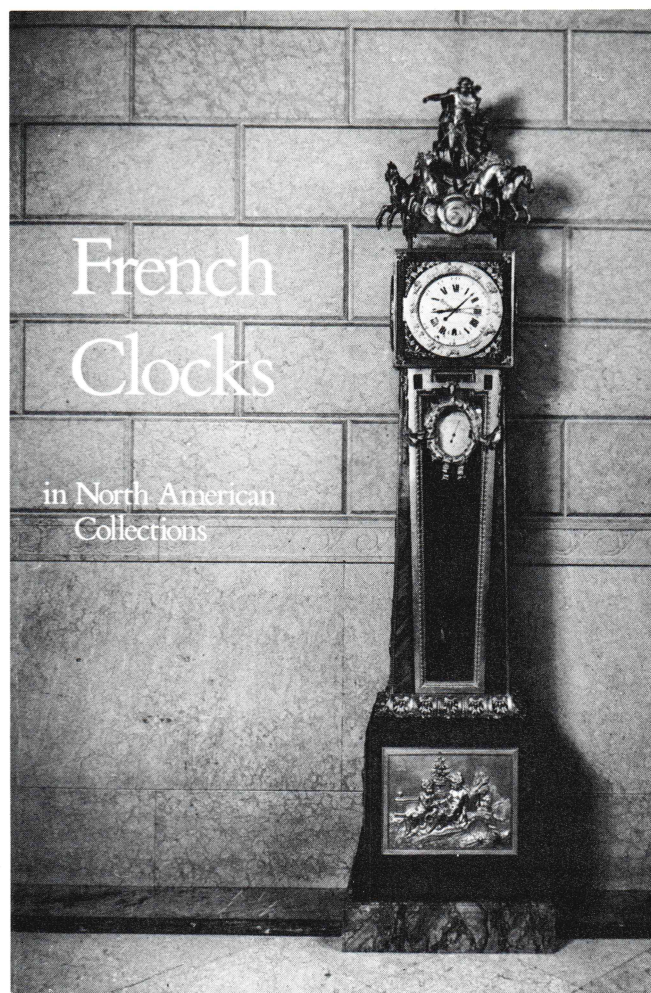
Museum of Art
Rhode Island School of Design

A Century of Black Photographers, Museum of Art, Rhode Island School of Design



**Kanban: Shop Signs of Japan, Japan House Gallery/
American Federation of Arts**

Carl Larsson, with its nice integration of type and illustration. *Charles Fraser of Charleston* is a pleasing size and shape, comfortable in the hand. *Kanban: Shop Signs of Japan* is an excellent example of the good chemistry that comes from the close relationship between a designer and the subject. The book is beautifully printed, and the photographs are excellent. (An editorial aside: to the author who asks whether a photostat of a photocopy will do as an illustration, the answer is a resounding No.) *Kanban* also expertly uses small photographs in the commentary section to remind the reader of the object under discussion. More clear and uncomplicated design is found in *French Clocks in North American Collections* (it, too, has very good photographs). *American Sculpture* is particularly elegant: a compact format that would be easy to use in the galleries, judicious use of spot varnish on the illustrations and restrained use of the second color. Do you suffer from fear of footnotes? The handsome *Flemish and German Paintings of the 17th Century* shows that a collections catalog needn't look dull. *Georges Braque: The Late Paintings* has a layout that is at once generous and spare—it seems to fit the character of the artist. *Chinese Art of the Warring States Period* is an excellent example of how to place three-dimensional objects within the confines of a two-dimensional page and retain a sense of their liveliness and energy.



**French Clocks in North American Collections,
Frick Collection**

Some last thoughts: One of the weakest areas in museum publication design appears to be in the category of calendars of events and newsletters. Of 65 entries, only six were given awards of distinction. This is unfortunate because these pieces often get the widest circulation of any museum publication.

While museums may still be struggling with the finer points of typography, they are obviously comfortable with the traditional typefaces. There was very little sans serif type to be seen in the entries and much use of old favorites—Bembo, Bodoni and Melior.

The most successful publications in all categories were those that combined excellent photographs with a design and choice of typeface appropriate to the material.

Like last year, there was a good deal of reading of the publications. This means either that we chose particularly literate jurors or that somehow the best of what museums have to offer demands, and gets, close attention.

Be on the lookout for information about the 1984 competition. There are plans to have *more* entries. Howard Paine says we will have to take over a stadium to judge them.

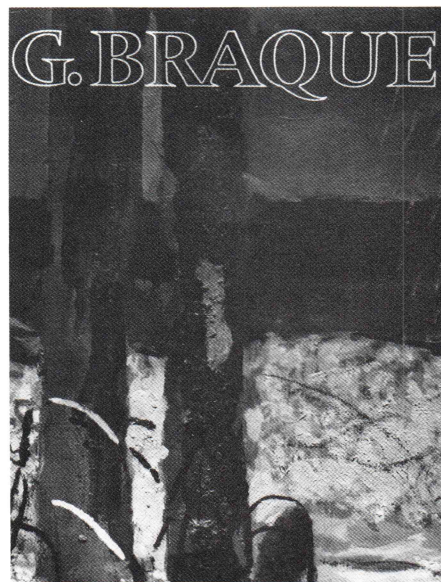
△

AWARDS

Awards of distinction were given to publications the jurors unanimously considered to be of the highest quality. Entries deemed high quality by two of the three jurors were given awards of merit.



American Sculpture, Fine Arts Museums of San Francisco



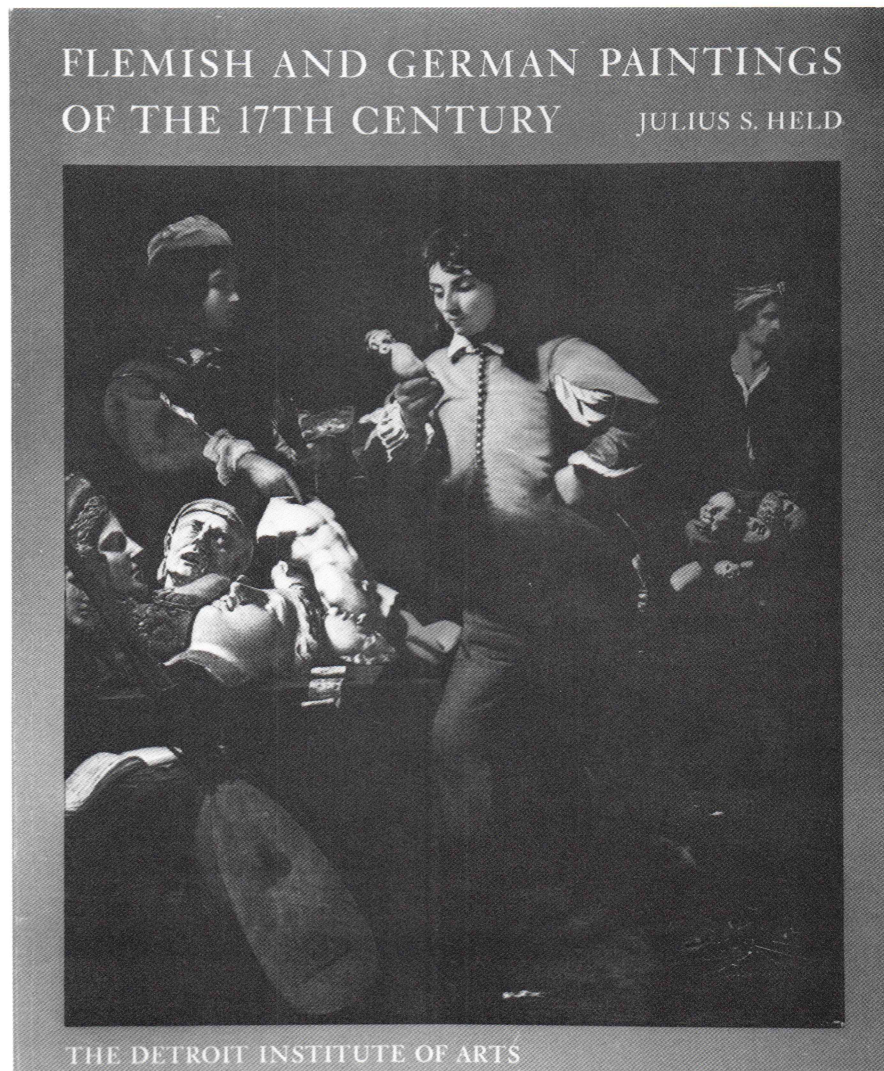
Georges Braque, Phillips Collection

AWARDS OF DISTINCTION

POSTERS

Art Institute of Chicago
Arms and Armor from the George F. Harding Collection and Richard Estes
 Brooklyn Museum
Harold Cohen
 Buffalo Bill Historical Center
Winchester Museum
 California Palace of the Legion of Honor
Georges Braque: The Late Paintings, 1940-1963
 Cedar Rapids Museum of Art
Grant Wood and Marvin Cone, An American Tradition
 Corning Museum of Glass
Aphrodite
 Dallas Museum of Fine Arts
Portrait of Dorothy
 Detroit Institute of Arts
Gudea of Lagash and Jazz at the Institute—5th Anniversary
 Japan House Gallery/American Federation of Arts
Kanban: Shop Signs of Japan

Library of Congress Exhibits Office
The American Cowboy and Currier and Ives Revisited
 Margaret Woodbury Strong Museum
Yesterday's Playthings; Changing Patterns; The Great Transformation; and Light of the Home
 Milwaukee Public Museum
Lionel Trains: The First 80 Years
 Museum of Fine Arts, Houston
Leonardo da Vinci: Nature Studies
 Phillips Collection
Georges Braque: The Late Paintings, 1940-1963
 Walters Art Gallery
Glass Collection
 Whitney Museum of American Art
Ellsworth Kelly: Sculpture and Milton Avery
 Worcester Art Museum/American Federation of Arts
Visions of City and County: Prints and Photographs of Nineteenth-Century France



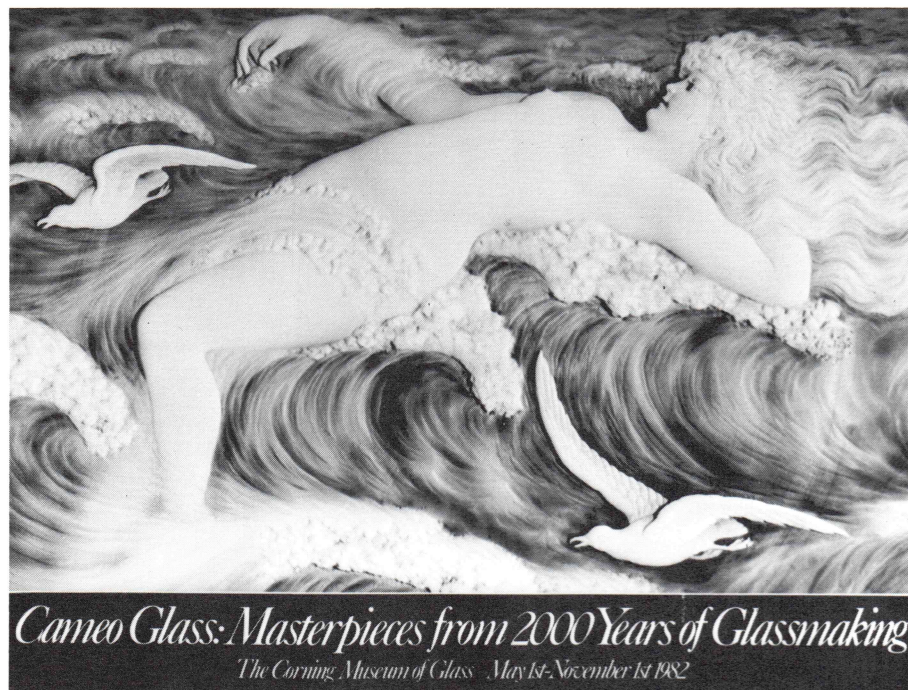
Flemish and German Paintings of the 17th Century, Detroit Institute of Arts

CALENDARS AND NEWSLETTERS

Albright-Knox Art Gallery
Albright-Knox Art Gallery Calendar
 Cincinnati Museum of Natural History
Calendar of Events
 Detroit Institute of Arts
Friends of Asian Art Calendar 1982-83
 and *The Orient Express (Friends of Asian Art)*
 Museum of Art, Rhode Island School of Design
Calendar of Events
 Saint Louis Art Museum
Calendar, January-February 1983



Chinese Art of the Warring States Period, Freer Gallery of Art

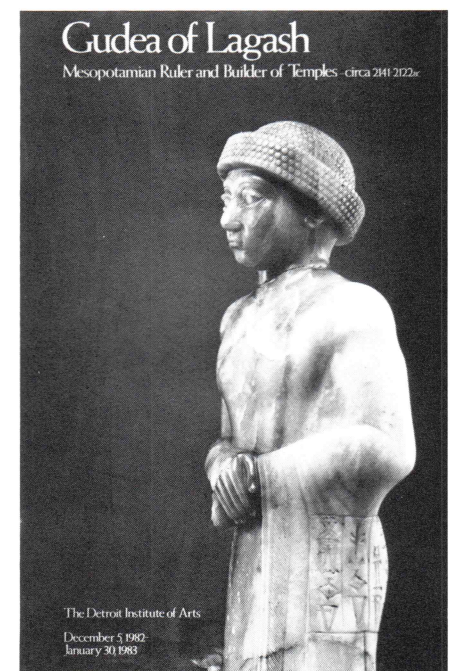


Cameo Glass, Corning Museum of Glass

CATALOGS AND BOOKS

Archer M. Huntington Art Gallery
Texas Images and Visions
 Art Institute of Chicago
Chicago Architects Design and Photography in Chicago Collections
 Art Museum Association
Stanton Macdonald Wright
 Baltimore Museum of Art
Bruce Nauman: Neons
 Brooklyn Museum
Carl Larsson
 Chrysler Museum
A Tricentennial Celebration: Norfolk
 Detroit Institute of Arts
Flemish and German Paintings of the 17th Century
 Fine Arts Museums of San Francisco
American Sculpture
 Frick Collection
French Clocks in North American Collections
 Gibbes Art Gallery/South Carolina Art Association
Charles Fraser of Charleston
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Raphael Soyer: 65 Years of Printmaking
 Historical Society of Rockland County/
 Publishing Center for Cultural Resources
Indians of the Lower Hudson Region: The Munsee
 Japan House Gallery/American Federation of Arts
Kanban: Shop Signs of Japan

Museum of American Folk Art
American Folk Art: Expressions of a New Spirit
 Museum of Art, Rhode Island School of Design
Buildings on Paper and A Century of Black Photographers: 1840-1960
 Museum of Contemporary Art, Chicago
Magdalena Abakanowicz
 National Gallery of Art
Alfred Stieglitz; Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth Century America; and Raphael and America
 Norton Gallery of Art/Publishing Center for Cultural Resources
Ann Weaver Norton: Sculptor
 Phillips Collection
Georges Braque: The Late Paintings, 1940-1963
 Timken Art Gallery
Timken Art Gallery: European and American Works of Art in the Putnam Foundation Collection
 Whitney Museum of American Art
Ellsworth Kelly: Sculpture

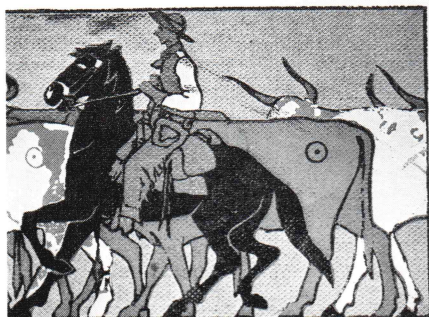


Gudea of Lagash, Detroit Institute of Arts

BROCHURES, FOLDERS AND HANDOUTS

American Museum of Natural History
Lecture Series and Field Trips
 Art Institute of Chicago
Not to be Missed
 Baltimore Museum of Art
Gallery Guide: Arts of Africa, the Americas and Oceania
 Columbia Museums of Art and Science
Wood and Fiber
 Craft and Folk Art Museum
Tapestries and Enamelists
 Dallas Museum of Fine Arts
1982 Membership Campaign
 Detroit Institute of Arts
Friends of Asian Art Membership Brochure
 Field Museum of Natural History
Endodontoid Land Snails from Pacific Islands
 Library of Congress Exhibits Office
Levine, Osborn, Sorel
 Lowie Museum of Anthropology
Remains to be Seen
 Margaret Woodbury Strong Museum
Opening Celebration; The Library of the Margaret Woodbury Strong Museum; and The Margaret Woodbury Strong Museum
 Museum of Art, Rhode Island School of Design
Education Programs at the Museum of Art and Buildings on Paper
 Museum of Fine Arts, Houston
Annual Fund Drive Campaign Mailer
 National Museum of American Art
Public Programs Tour Packet
 Norton Gallery of Art
Honore Daumier 1808-1879
 Oakland Museum
Make a Stick Puppet
 Pennsylvania Farm Museum of Landis Valley
Pennsylvania Farm Museum of Landis Valley
 Smithsonian Institution
Of Kayaks and Ulus

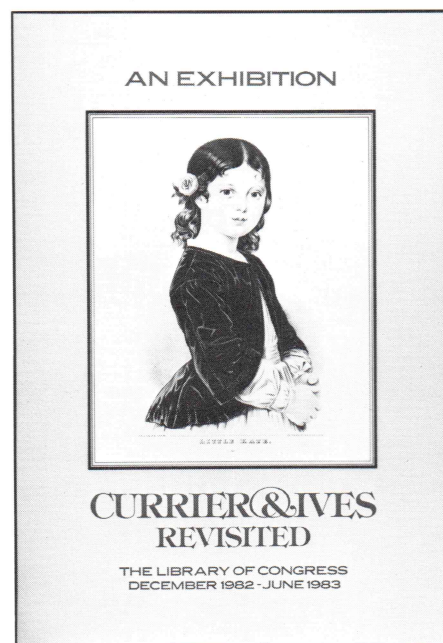
THE AMERICAN COWBOY



South Street Seaport Museum
Seaport Map & Guide
 Worcester Art Museum
Membership Brochure, Adult Class Brochure and Children's Activity Sheets
 Zoological Society of Philadelphia
A Walking Guide to Penn's Woodland Trail

INVITATIONS

Baltimore Museum of Art
Bruce Nauman: Neons
 Center for Creative Photography
Sewing Space: A Soft Photographic Environment and Ansel Adams: An American Place, 1936
 Chicago Historical Society
Invitation to Illinois Toys Reception
 Coming Museum of Glass
Cameo Exhibition Opening
 Denver Art Museum
Lutz Bamboo
 Hebrew Union College Skirball Museum
New and Renewed Opening Invitation
 Museum of American Jewish History
Gala Invitation
 Worcester Art Museum
Late 20th Century Art
 Zoological Society of Philadelphia
Invitation to Gorilla Reception



Currier & Ives Revisited,
 Library of Congress Exhibits Office

The American Cowboy,
 Library of Congress Exhibits Office

ANNUAL REPORTS

Museum of Art, Rhode Island School of Design
Museum Notes
 South Street Seaport Museum
1981 Annual Report

MAGAZINES

Chicago Historical Society
Chicago History, Fall & Winter 1982-83
 and *Chicago History, Summer 1982*
 New York Botanical Garden
Garden

SCHOLARLY JOURNALS AND BULLETINS

Yale University Art Gallery
Bulletin



ARMS AND ARMOR FROM THE
 GEORGE F. HARDING COLLECTION
 THE ART INSTITUTE OF CHICAGO

Arms and Armor from the George F. Harding Collection, Art Institute of Chicago

AWARDS OF MERIT

CALENDARS AND NEWSLETTERS

Denver Art Museum
Denver Art Museum Calendar
 Los Angeles County Museum of Art
Los Angeles County Museum of Art Members' Calendar
 Shaker Village, Inc.
The Canterbury Shakers, Vol. 2, No. 1
 Zoological Society of Philadelphia
Zoo Too Spring '83

CATALOGS AND BOOKS

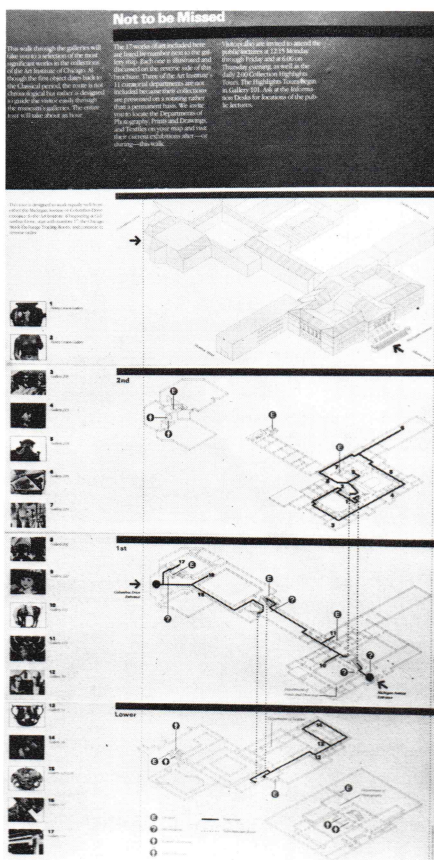
Art Museum Association
The Art Museum Association Exhibition Program
 Brooklyn Museum
Northern Light
 Center for Creative Photography
Ansel Adams: An American Place, 1936
 Denver Art Museum
French and Italian Master Drawings Catalog
 Freer Gallery of Art
Chinese Art of the Warring States Period



The Light of the Home,
 Margaret Woodbury Strong Museum

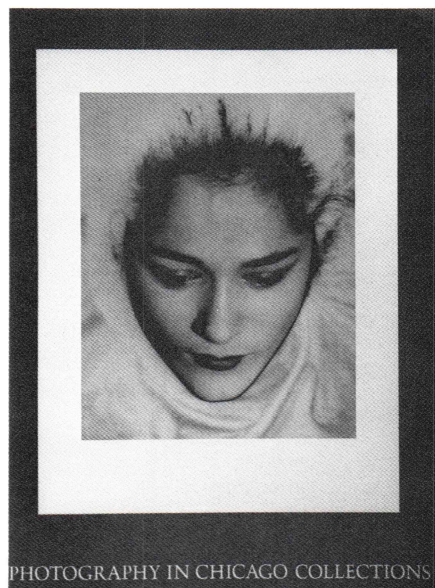
Not to be Missed,
 Art Institute of Chicago

Hirshhorn Museum and Sculpture Garden,
 Smithsonian Institution
Metaphor/New Projects by Contemporary Sculptors
 International Exhibitions Foundation
Paintings from the Royal Academy
 Library of Congress Exhibits Office
The American Cowboy
 Los Angeles County Museum of Art
Art of the Embroiderer
 Margaret Woodbury Strong Museum
The Collections of the Margaret Woodbury Strong Museum
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Naive and Outsider Painting from Germany
 Museum of Cultural History, UCLA
The Art of Power, The Power of Art . . .
 Museum of International Folk Art
Multiple Visions: A Common Bond
 Museums at Stony Brook
Highlights of the Collection
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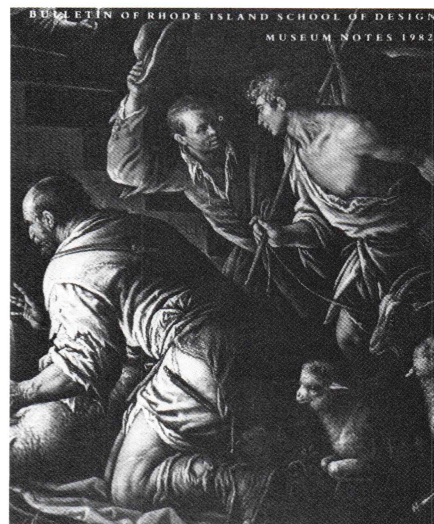


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Henry Ford Museum @ Greenfield Village: A Pictorial Souvenir



Photography in Chicago Collections,
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Museum Notes, Museum of Art, Rhode Island School of Design

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Docent Council Adult Gallery Programs
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*Selections—Italian Art from the Memorial
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Meridel Rubenstein
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*Friends of Asian Art Dinner-Lecture
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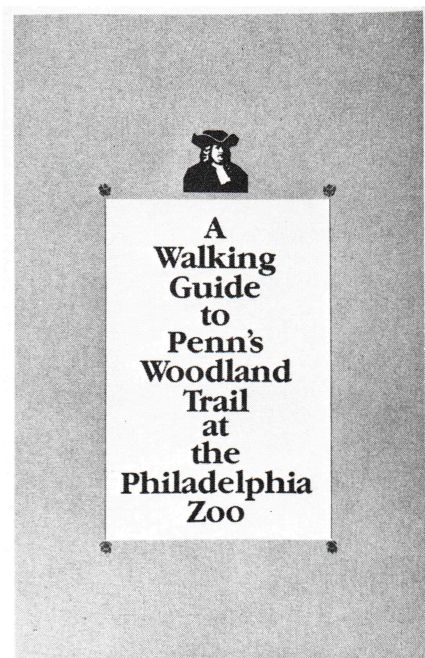
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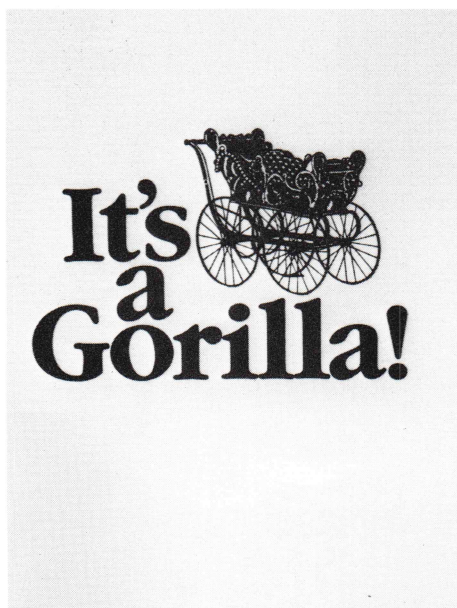
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*The Bulletin of the Detroit Institute of
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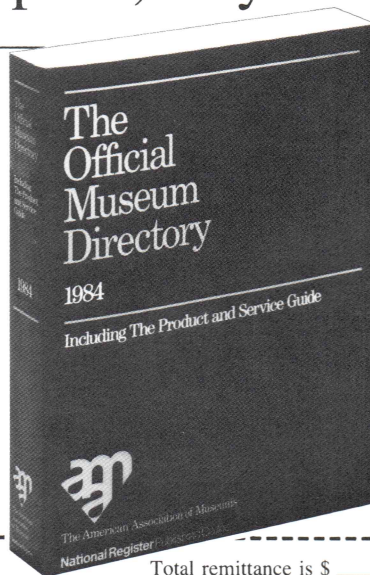
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Planned Giving: Fund Raising for the Future

CARMA C. FAUNTLEROY AND WILLIAM BENTSEN

All too often, museums focus on short-term objectives and fund these needs with annual giving and capital campaigns. Yet, for long-term vitality, additional foresight is essential. Planned giving—arranging now for future gifts—is a logical and effective way to achieve this goal. It should be incorporated into the museum's overall strategy for perpetual self-sufficiency.

Planned giving programs have been highly successful in educational institutions for decades. Soon after World War II, Pomona College first publicized the availability of life income agreements with donors, and Dartmouth College began soliciting bequests. The 1969 Tax Reform Act codified charitable remainder trusts, and the related Internal Revenue Service ruling issued in 1972 spurred colleges to add these trusts to their array of planned giving options. In 1975, the Northwest Area Foundation awarded grants to 18 colleges to establish planned giving programs. Five years later, 12 had recorded a total of over \$59 million in confirmed planned gifts. Development offices at three colleges—Pomona, Wellesley and Grinnell—spend less than 10 cents to secure each dollar of planned gift agreements.

Only recently have museums begun to seek similar rewards. Some of the best-organized museum planned giving programs are only two or three years old, but their experience to date is en-

couraging. It indicates that a basic program can be developed with modest funds, part-time staff and a select constituency and integrated—with real benefits—into the museum's fund-raising activities.

Implementing a planned giving program is a wise investment. The financial benefits are usually delayed, but there is potential for substantial contributions. Although it is not easy to predict the exact timing and volume of gift receipts, even in a well-established program, estimates can provide a future base of giving to augment existing fund-raising efforts.

What Is Planned Giving?

Any planned gift is contingent upon a future event. Perhaps the most familiar form of planned giving is the *BEQUEST*—a gift by will. With such gifts, museums have built endowments and collections. Because of their simplicity and flexibility, bequests constitute more contributed dollars than any other type of planned gift. At death, the donor's estate is credited with a tax deduction, but no tax advantages are realized during his lifetime.

Other types of planned gifts come in a variety of shapes and sizes and increase the donor's financial benefits. For instance, "life income" arrangements provide immediate tax deductions as well as lifetime annual income. Three types include *CHARITABLE REMAINDER ANNUITY TRUSTS*, *CHARITABLE REMAINDER UNITRUSTS* and *POOLED INCOME FUNDS*. In each, trust assets are invested, and income is paid to the donor or his designated beneficiary. The annuity trust pays a *fixed sum* each year; the annual unitrust payment fluctuates since it is a *fixed percentage* of the principal revalued yearly. A pooled income fund also pays a different

amount each year. It is similar to a mutual fund; gifts of cash or marketable securities are used to purchase shares of participation in the fund. The beneficiary's annual income varies depending on the fund's earnings and the share of the total fund represented by the gift.

The legal tools used to implement these three forms differ, but the basic idea is the same. The donor retains use or control over the income; the museum receives the principal later. Similarly, a *PERSONAL RESIDENCE OR FARM* can be donated as a planned gift. The donor and spouse retain lifetime use of the property; the museum assumes ownership following the death of the donors. Because all these gift agreements are irrevocable, the donor enjoys a current tax deduction based on the value of the future gift.

A *CHARITABLE LEAD TRUST* reverses the life income arrangement. The annual income is paid to the museum for a stipulated period, after which the trust assets are returned to the donor or transferred to other family members.

GIFT ANNUITIES and *LIFE INSURANCE* are other types of planned gifts. In the case of a gift annuity, a contribution is made in exchange for annual lifetime payments to the donor. The amount of the contribution, less the estimated value of payments, is the basis for an immediate income tax deduction. Life insurance donated to a museum earns a deduction for the current value of the policy, and, if the donor continues to pay premiums, these amounts are also tax deductible.

GIFTS OF UNDIVIDED PARTIAL INTERESTS allow a work of art to be donated to a museum in stages. The donor gives a percentage of full ownership to the museum, and his tax deduction is based on a corresponding percentage of

CARMA C. FAUNTLEROY is assistant to the president of International Exhibitions Foundation, Washington, D. C., and pursuing graduate studies in art museum administration. WILLIAM BENTSEN is director of planned giving and director of foundation relations at the Art Institute of Chicago.

Q

What do Blake, Constable, Dali, Gainsborough, Hogarth, Landseer, Monet, Munch, Pissarro, Sutherland Turner and Whistler have in common?

A

Major catalogues for exhibitions of their work, and many others, have been printed by

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Q

What do the Art Institute of Chicago, the Philadelphia Museum of Art, the National Gallery of Art Washington, the High Museum of Art Atlanta, the Freer Gallery of Art Washington, the Fogg Art Museum Cambridge, the John & Mable Ringling Museum Sarasota, the Tate Gallery London, the British Museum London, the National Portrait Gallery London, the Rijksmuseum Amsterdam, the Mauritshuis, The Hague, and the Thyssen-Bornemisza Collection Lugano have in common?

A

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the appraised value. The museum has possession of the work each year in proportion to its share of ownership. As the donor contributes incremental percentages, he takes additional deductions based on the current value of those portions.

An easy way to become familiar with these various gift plans is to review literature available from the planned giving offices of universities, hospitals, museums and other nonprofit organizations. These brochures and newsletters summarize and translate legalese into layman's terms.

Mutual Benefits

Both donor and museum derive substantial benefits from planned giving arrangements. The museum's planned giving officer works with the donor's legal counsel to design the gift, taking

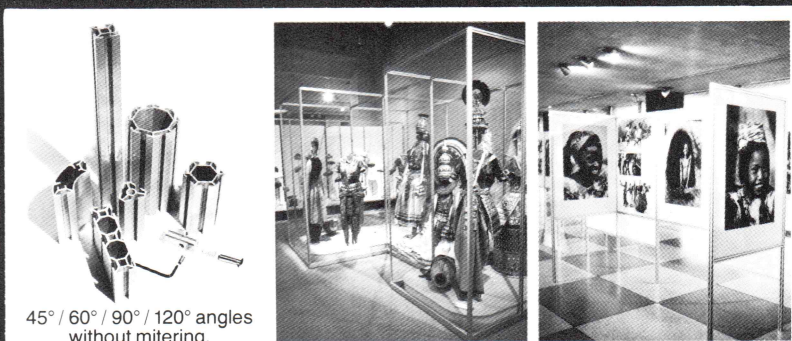
into account the individual's family and financial circumstances.

Different gift plans offer the donor different advantages. With a bequest, the donor can avoid estate taxes; through other types of gifts he can obtain immediate income tax savings and annual income. Charitable remainder trusts and pooled income funds permit investments to be diversified and appreciate without incurring long-term capital gains tax. Pooled income funds and unitrusts can be a hedge against inflation because the amount of annual income is tied to the principal's earnings or current market value. Annuity trusts, on the other hand, offer the security of a fixed annual income. Gift annuity payments also supply fixed income; if payments are deferred for retirement purposes, the charitable deduction is increased. A lead trust can be used to transfer a family-owned business to children. There is no income tax benefit per se, but gift and estate tax savings can be so great that the entire value of the trust will go untaxed. For many life income gifts, professional investment

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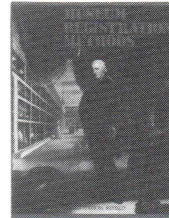
Museums profit significantly from planned gifts. Because donors can give more generously from their estates than from their annual income, planned gifts are often large; one museum is currently negotiating a personal residence gift valued in excess of \$1 million. By committing property or assets, the donor includes the museum in his personal financial plan and identifies more strongly with the institution to which he now has a lifetime tie. He may participate more frequently in museum activities and publicize its good work with a proprietary sense of pride. A planned gift is the donor's way of assuring the future of the museum and its programs. The donor can bind the gift to endowment or acquisitions or use it to perpetuate a family or friend's name. With or without restrictions, planned gifts reinforce a museum's base of support and strengthen its role in the cultural fabric of the community.

Some Successful Programs

In 1981 the Estate Planning Program of the Carnegie Institute (Museum of Art and Carnegie Museum of Natural History) in Pittsburgh was launched with a grant from a local civic foundation. That program has published five issues of the newsletter *Tax Benefits through Carnegie Institute* and three brochures explaining details of wills, pooled income funds, unitrusts and annuity trusts. A program's success in the terms of executed gift agreements normally cannot be evaluated for three to five years, and the Carnegie program is no exception. But distribution of the newsletter to members and community professionals has already triggered current contributions totaling approximately \$25,000. In addition, a second foundation and a charitable trust continue to underwrite the museums' planned giving efforts. At this point, the Carnegie program is cultivating its constituency at no cost to the institution.

Foundations traditionally favor proposals for new programs that multiply the effect of each grant dollar. A planned giving program fulfills this criterion because it develops a new source of financial support from many

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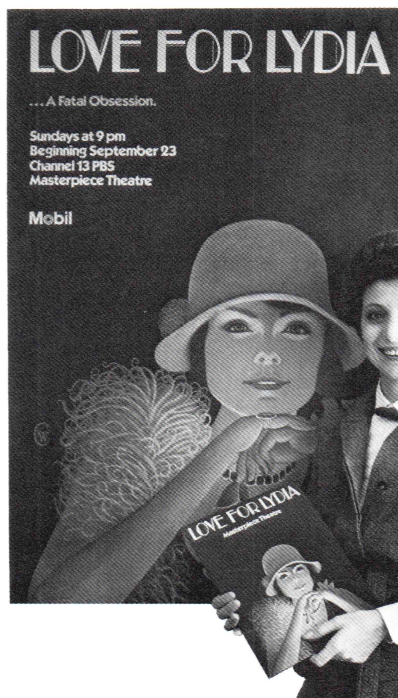
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individual donors. The Joyce Foundation supplied dollars as well as a consultant for the establishment of the Planned Giving Program at the Art Institute of Chicago. Written policy guidelines modeled after a format publicized by the Fund-Raising Institute were subsequently adopted by the board of trustees. An initial survey of existing bequest intentions produced a considerable list of donors and, in some instances, details of the planned gift. Governing Members, Sustaining Fellows (who contribute at least \$1,000 annually) and those who have been annual members for 10 years or more receive the quarterly newsletter *Fore-sight*, which discusses giving alternatives and estate planning along with museum news. In two and a half years approximately 10 new gifts have been recorded, including a number of important outright contributions.

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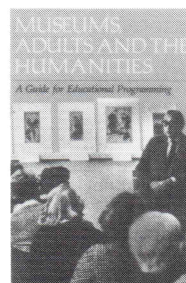
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According to museum officers specializing in planned giving, program literature often generates outright contributions. Newsletters that present various gift plans also feature articles on recent donors, exhibitions, educational programs and research projects. Donors who "had been meaning to write that check" cite these publications as the catalyst for current gifts.

When the Brandywine Conservancy and its Brandywine River Museum in Chadds Ford, Pennsylvania, implemented a planned giving program, the staff's proposed three-year budget was halved by the board of trustees. Nonetheless, scaled-down efforts coordinated by the director of development and Development Committee of the board are promising. A charitable gift annuity has already been received and was subsequently transferred to an insurance company. This transfer relieved the museum of management responsibility for lifetime payments to the donor and made the balance of the gift (approximately 50 percent) immediately available for the museum's use. At the donor's request, the money was

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Museums, Adults and the Humanities: A Guide to Educational Programming, edited by Zipporah W. Collins, is a collection of essays and case studies in which educators, humanists and museum professionals talk about effective approaches to

adult education in museums and share successful programs that take a humanistic approach to interpreting museum collections for adults. xxiv + 399 pp., illus., bibliogs. \$15, \$12 to members.



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placed in endowment to provide perpetual investment income. The museum newsletter publicized the donor's generosity and encouraged another prospective planned giver to begin negotiations for a gift in excess of \$50,000.

Basic Ingredients

The annual operating and planned giving budgets of the Carnegie, the Art Institute and the Brandywine vary widely, but each has increased support through its planned giving program. An assessment of a museum's staff and community can indicate whether the basic ingredients for success are present. These are:

- commitment of trustees and staff
- an individual to serve as planned giving officer
- a constituency of prospective donors.

In addition, a committee of volunteer professionals may be helpful.

BOARD AND STAFF COMMITMENT

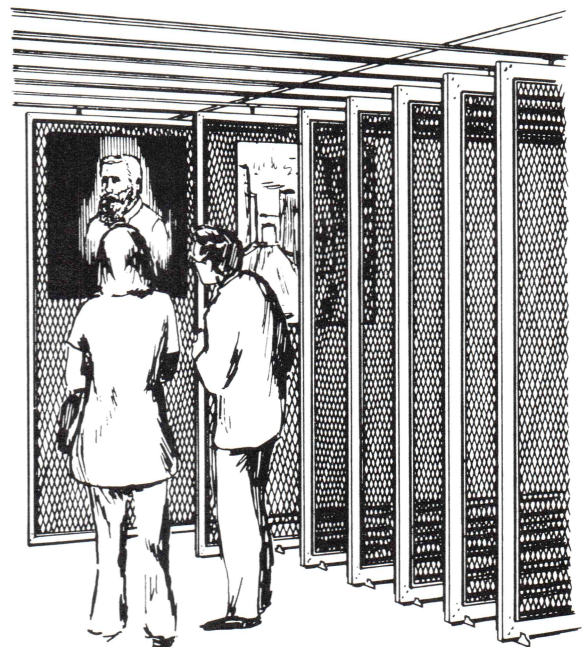
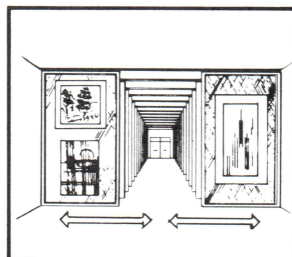
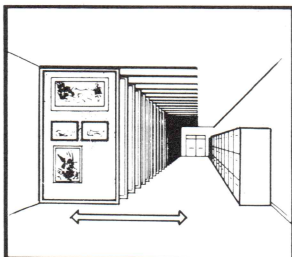
The board of trustees, museum director and chief development officer decide whether to implement a planned giving program. All will play a vital role in the success of the new venture. They provide information about prospective donors, whom they frequently contact, and they help publicize the program. No doubt the board itself includes many good prospects who can set examples with their own planned gifts.

Unless outside sources fully fund the program, the support of the director and trustees is necessary to ensure that an adequate budget is allocated during the first three to five years. The development and production of informative literature tailored to reflect the museum's unique mission can easily require a year or more.

The museum's legal counsel can direct the donor's attorney to relevant references and assist in the execution of

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complex gift agreements. Counsel can also evaluate gift alternatives and consequences for both donor and museum. The museum has a responsibility to the donor as well as to its charter and must not accept gifts that might harm the donor financially or discredit the museum.

Because staff commitment augments planned giving efforts, curators and conservators should be aware of planned giving and its benefits. They often work closely with major collectors. This relationship fosters opportunities to acquaint prospective donors with various methods of contribution. Curators at the Art Institute of Chicago, for example, are learning to consult the planned giving office about all tax-related donations. As a result, the museum has recently received several gifts of undivided partial interests in works of art.

PLANNED GIVING OFFICER

The planned giving officer organizes all available human and financial resources to obtain planned gifts. A law degree or extensive professional experience in planned giving is not essential; training seminars, offered throughout the country, are good introductions to the subject, and continued study can provide sufficient knowledge of planned giving techniques. Remember, the intricacies of contractual agreements are handled, or at least ultimately reviewed, by the museum's attorney and the donor's legal adviser. Bank trust departments and investment firms supply crucial expertise in managing gift principal, as few museums are equipped to do this in-house.

What *is* needed is a personality that can effectively communicate with diverse constituencies, both within the museum and among its external public. Planned giving is a low-key affair, not aggressive salesmanship. Volunteers can assist in program details, but a staff member more convincingly represents the museum in discussions with pro-

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spective donors. The planned giving officer embodies the institution's responsibility in matters seriously affecting the donor's personal finances.

The realities of museum budgets usually preclude the luxury of a staff member whose energy is devoted full time to the planned giving program. Fortunately experience indicates that this is not necessary and that part-time duties can be combined with such responsibilities as corporate membership or foundation relations.

CONSTITUENCY OF DONORS

As a planned giving program matures, information is gathered that will suggest typical donor profiles. However, an initial constituency whose members can consider sizable charitable contributions must be identified. Membership rolls, annual giving records and capital campaign files yield the best prospects. The annual reports and publicity of nearby nonprofit organizations contain the names of current and past donors who have demonstrated a concern for the quality of

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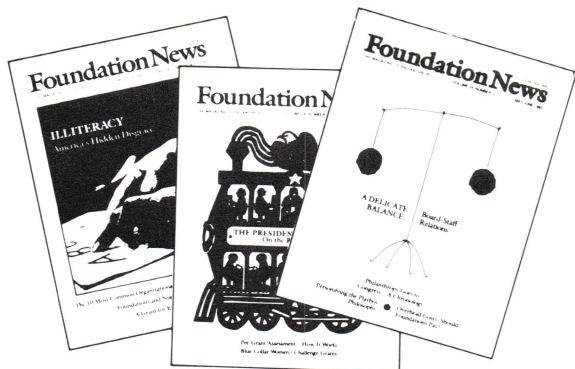
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Development

community life. To these may be added current and former chief administrative officers of local business and industry.

The list of likely planned givers should not be limited to the top category of benefactors. Many other contributors have a proven interest in the community. Perhaps they would like to give more but depend on their investment income for living expenses. Mildred Wolfe, administrator of the Carnegie program, remembers a woman of modest means who "previously thought the institute was interested only in hundreds of thousands of dollars." After reading the program literature, she realized the importance of her bequest and decided to will her entire estate to the museum.

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COMMITTEE OF VOLUNTEER PROFESSIONALS

Although the museum staff and trustees are ultimately responsible for the operations of the program, a committee of volunteer community leaders representing various professions can provide significant assistance. They can apply their special expertise in banking, real estate, law, marketing, advertising, insurance or investments to the planning and implementation of the program. They are useful in determining what people want and need to know about the museum and its planned giving program. Whether in an advisory capacity or as a working unit, the committee can help refine details of written policy guidelines, review promotional materials and assist in the development of prospects.

Committee membership encourages increased community participation in the welfare of the museum, thereby expanding its base of support. If an enthusiastic trustee concerned with development acts as chairman, he can provide an advantageous link to the board.

The Potential for Museums

Planned giving programs can build a stronger base of community support because fluctuating economic conditions are less likely to diminish planned giving than other types of donations. Although donors' disposable income—the source of annual and capital campaign gifts—varies with inflation and tax law revisions, people are always concerned with putting their estates in order. The potential interest in planned giving is suggested by the response to an estate planning seminar sponsored by the Seattle Art Museum and a local bank. The museum's deferred giving officer, Helen Painter, recalls mailing 1,000 invitations and expecting approximately 50 acceptances. Instead, 300 people registered, and a second session had to be scheduled.

The donor who includes a museum in his estate plan acquires a real stake in the museum's welfare; planned givers often make second, third and fourth donations. The opportunity for significant financial support has already been recognized by universities and reli-

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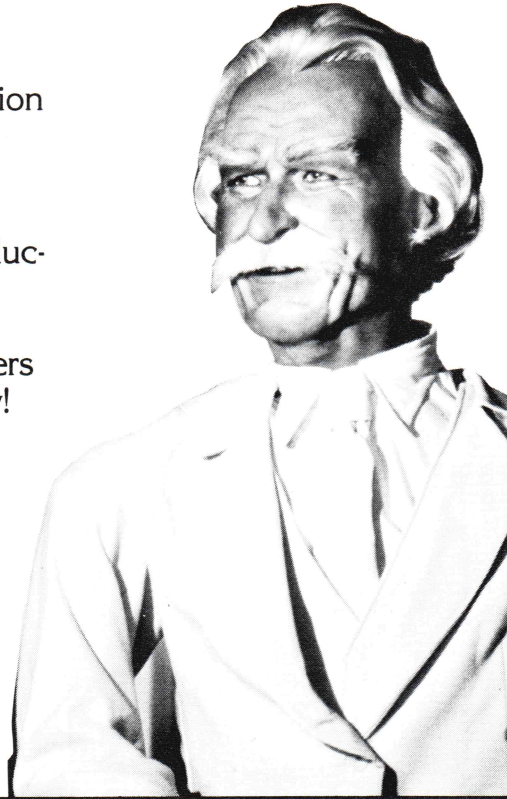
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Development

gious organizations. These pioneers have developed systematic marketing strategies to obtain planned gifts that have resulted in a wealth of literature and workshops. Although their formal approach to establishing a planned giving program may appear overwhelming, the fundamentals can easily be integrated into museum fund-raising activities. Museums stand to gain enormously. Δ

FURTHER READING

- Arthur Andersen and Company. *Tax Economics of Charitable Giving*. 8th ed. Chicago: Arthur Andersen and Company, 1982. First-rate summary of relevant law in layman's terminology.
- Council for Advancement and Support of Education. *CASE Currents* 5, nos. 10-11 (November-December 1979). Articles by William Dunseth, Norman Fink, Linda Thoren and others. Reprinted as *CASE Planned Giving Ideas*, Washington, D. C., 1979.
- Donaldson, David M., and Carolyn M. Os-teen. *The Harvard Manual: Tax Aspects of Charitable Giving*. Cambridge: Harvard University Office of Planned Giving, 1983.
- Fink, Norman S., and Howard C. Metzler. *The Costs and Benefits of Deferred Giving*. New York: Columbia University Press, 1982. Uses Pomona College experience as data source; emphasis on comparing present costs of gifts with their future value.
- Gertz, Elmer, Theodore G. Gertz and Robert K. Garro. *A Guide to Estate Planning*. Carbondale, Ill.: Southern Illinois University Press, 1983. Addressed to layman; current.
- King, George V. *Deferred Gifts: How to Get Them*. Ambler, Pa.: Fund-Raising Institute, 1980. Good, practical manual.
- Moss, Helen E. "An Eye on the Future." *Museum News* 57, no. 6 (July/August 1979): 51-53.
- Northwest Area Foundation. *The Deferred Gifts Program and The Deferred Gifts Program II*. St. Paul, Minn.: 1978 and 1980. Good analysis of skills required for planned giving development.
- Teitell, Conrad. *Deferred Giving: Explanation, Specimen Agreements, Reporting Forms*. Old Greenwich, Conn.: Taxwise Giving, 1983.
- _____. *Taxwise Giving*. 1964-present. Monthly bulletin.



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FROM THE PRESIDENT

Each year the report of the AAM's financial statement to the membership is cause for some observations that go beyond the figures. But let me say first off that for the second year in a row the figures look very good indeed. We have concluded FY 1983 not only in the black but with a modest surplus of \$11,099. This surplus reduces the negative fund balance to \$111,652.

This financial health is something in which we have all played a part. It has been achieved through the efforts of a dedicated staff and improvements in the association's financial systems made possible in large measure by a grant from the Andrew W. Mellon Foundation. An important factor is the dramatic increase of \$124,270 in membership dues, nearly half of which is

due to institutional and individual members contributing their full "fair share" of dues support. But primarily the association's financial soundness reflects the continuing strength of its programs and activities.

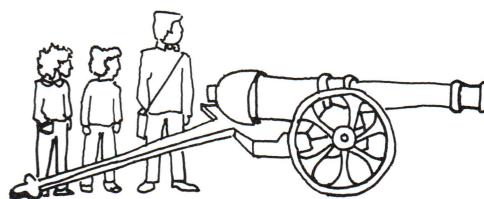
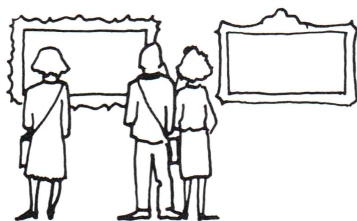
The most exciting of these right now is the Commission on Museums for a New Century, which continues to explore the future of America's museums. This year commission members and staff gathered information through a series of colloquiums involving experts from fields related to museums and three forums open to the general public in New Orleans, San Francisco and Chicago. The National Monitoring System has also put the commission in touch with the needs and concerns of museums across the country.

Sessions at the annual meeting in

San Diego reviewed the commission's progress and previewed some of its findings. Trends in society related to advancing technology, diversification of the population and altering systems for decision making have implications for the future of museums. Through its work with futures researchers, scientists, educators, social scientists and business leaders, the commission is expanding the network of the AAM and introducing new voices to the work of assuring a healthy future for our country's museums.

At its recent meeting in Princeton, the commission discussed the care and organization of collections, the educational role of the museum, collaborations, professionalism, the role of museums in society and financial stability—all concerns for the future. The com-

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AAM FINANCIAL STATEMENT 1983

September 27, 1983

The Council
The American Association of Museums
Washington, D.C.

We have examined the balance sheet of the American Association of Museums as of July 31, 1983, and the related statement of revenue and expense and changes in fund balances (deficiency in assets) for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the American Association of Museums at July 31, 1983, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Washington, D.C.

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BALANCE SHEET

July 31, 1983

| | Unrestricted — Note B | Restricted — Notes A and C | Total |
|--|--------------------------|----------------------------------|------------------|
| ASSETS | | | |
| Cash—checking accounts | \$ 13,687 | | \$ 13,687 |
| Savings accounts, certificates of deposit and other short-term investments, at cost (approximately market value) | 264,068 | | 264,068 |
| Investments (Jubilee Endowment Fund), at cost (approximately market value) | 36,577 | | 36,577 |
| Accounts receivable | 131,674 | | 131,674 |
| Grants and contracts receivable—Notes A and C | | \$ 98,450 | 98,450 |
| Accrued interest receivable | 2,645 | | 2,645 |
| Inventories of publications—Note A | 42,962 | | 42,962 |
| Prepaid expenses and deposits | 19,874 | | 19,874 |
| Due from (to) other funds | (47,981) | 47,981 | —0— |
| Depreciable assets, at cost less accumulated depreciation of \$62,535 | 61,953 | | 61,953 |
| | <u>\$525,459</u> | <u>\$146,431</u> | <u>\$671,890</u> |
| LIABILITIES AND FUND BALANCES (DEFICIENCY IN ASSETS) | | | |
| LIABILITIES | | | |
| Accounts payable and accrued expenses | \$189,318 | | \$189,318 |
| Deferred revenue: | | | |
| Grants and contracts | | \$141,431 | 141,431 |
| Membership dues | 447,793 | | 447,793 |
| Other | | 5,000 | 5,000 |
| TOTAL LIABILITIES | <u>637,111</u> | <u>146,431</u> | <u>783,542</u> |
| FUND BALANCES (DEFICIENCY IN ASSETS) | <u>(111,652)</u> | <u>—0—</u> | <u>(111,652)</u> |
| COMMITMENTS—Note D | <u>\$525,459</u> | <u>\$146,431</u> | <u>\$671,890</u> |

See notes to financial statements

STATEMENT OF REVENUE AND EXPENSE AND
CHANGES IN FUND BALANCES (DEFICIENCY IN ASSETS)

| Year ended July 31, 1983 | Unrestricted — Note B | Restricted — Notes A and C | Total |
|--|--------------------------|----------------------------------|---------------------|
| REVENUE | | | |
| Membership dues | \$ 672,093 | | \$ 672,093 |
| Legislative | 76,033 | | 76,033 |
| AAM/ICOM dues and contributions | 62,939 | | 62,939 |
| Advertising | 166,851 | | 166,851 |
| Publication sales and subscriptions | 92,238 | | 92,238 |
| Royalties | 23,612 | | 23,612 |
| Accreditation/Museum Assessment Program | 155,751 | | 155,751 |
| Special activities | 337,053 | | 337,053 |
| Contributions | 30,400 | | 30,400 |
| Investment income | 29,425 | | 29,425 |
| Miscellaneous revenue | 39,810 | | 39,810 |
| Grant and contract revenue | | \$235,786 | 235,786 |
| | <u>1,686,205</u> | <u>235,786</u> | <u>1,921,991</u> |
| EXPENSE | | | |
| Accreditation | 88,520 | 35,000 | 123,520 |
| Museum Assessment Program | 54,813 | | 54,813 |
| Legislative | 170,309 | 3,879 | 174,188 |
| Other | 1,884 | 20 | 1,904 |
| Regional and committee | 45,681 | 20,000 | 65,681 |
| AAM/ICOM | 132,271 | 16,529 | 148,800 |
| Annual meeting | 214,461 | | 214,461 |
| Publications | 315,556 | | 315,556 |
| Commission on Museums | 50,987 | 79,605 | 130,592 |
| Membership | 109,610 | 80,753 | 190,363 |
| Executive and administrative | 491,014 | | 491,014 |
| | <u>1,675,106</u> | <u>235,786</u> | <u>1,910,892</u> |
| EXCESS OF REVENUE OVER EXPENSE | <u>11,099</u> | <u>-0-</u> | <u>11,099</u> |
| Fund balances (deficiency in assets), beginning of year | (122,751) | -0- | (122,751) |
| FUND BALANCES (DEFICIENCY IN ASSETS), END OF YEAR | <u>\$ (111,652)</u> | <u>\$ -0-</u> | <u>\$ (111,652)</u> |

See notes to financial statements

NOTES TO FINANCIAL STATEMENTS

Note A. SIGNIFICANT ACCOUNTING POLICIES

Financial Statement Presentation: The financial statements have been prepared on the accrual basis of accounting except that immaterial amounts of accrued leave have not been recorded; consequently, revenue is recorded when earned and expense is recorded when incurred. Accrued leave amounted to \$55,362 at July 31, 1983.

Income Taxes: The association is a nonprofit service organization that promotes museums as major cultural resources and represents the interest of the museum profession on a national level and, under Section 501(c)(3) of the Internal Revenue Code, is not subject to income taxes on its exempt activities.

Grant and Contract Revenue and Expense: The association receives restricted grant funding from federal agencies and private foundations to be used for specified programs. Income from these grants is recognized only to the extent of allowable expenditures, and any overexpenditures are borne by the association. Unexpended funds are returned to the grantor upon completion of the project.

Grant and contract receivables represent total open grant awards less amounts received. Grant and contract deferred revenue represents open grant awards less qualifying expenditures.

Due from (to) Other Funds: The association has checking accounts that are maintained in the General Fund. All monies received are deposited in those accounts and all disbursements are made from those accounts. Thus, at any point in time the General Fund may have a receivable from or payable to other funds.

Inventories of Publications: Inventories consist of publications for sale and are carried on the balance sheet at the lower of cost (first-in-first-out basis) or market.

Depreciable Assets: Furniture, equipment and software are carried on the balance sheet at cost and are being depreciated over their estimated useful lives (5–10 years) by the straight-line method.

Deferred Revenue: The association receives membership dues and amounts for special activities in advance of the time that they will be earned. Dues are earned on a straight-line basis over a one-year period. Revenue on special activities is earned when the activity takes place.

Note B. UNRESTRICTED FUNDS

Included in the Unrestricted Funds of the association are a Jubilee Endowment Fund and a Special Activities Fund to foster various programs. At the conclusion of the special activities any over- or under-expenditures are transferred from Special Activities to General Fund balance.

Note C. RESTRICTED ACCOUNTS

The association maintains accounts for Grants and Contracts to account for monies restricted by the grantor/donor for these projects.

Note D. COMMITMENTS

The association leases office space for its headquarters under a five-year lease expiring in 1987 that provides for future increases based on increased operating costs and the Consumer Price Index. Minimum annual rental for office space is \$136,891 through February 1987.

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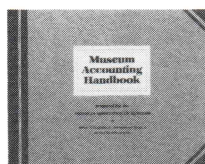
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Museum Accounting Handbook by William H. Daughtrey, Jr., and Malvern J. Gross, Jr. is a practical, thorough handbook for nonaccountants in non-profit organizations. Philanthropy Monthly calls it a "do-it-yourself" manual with a step-by-step set of procedures and forms . . . Price Waterhouse and Co., and the AAM have clearly recognized an important need and made a major contribution." ix + 158 pp., illus., bibliog., index, \$14, \$11.50 to members.



Books

American Association of Museums
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President's Report

mission's report, which will be an invaluable planning tool for the nation's museums, will be published in the fall of 1984.

On the legislative front, we have weathered the storm of budget cuts that once threatened to undermine federal support for museums. The Institute of Museum Services is not only still alive but well, and a major increase in its 1984 appropriation has been approved. The budgets for the National Endowments for the Arts and Humanities are likewise larger this year, and at the National Science Foundation support for science education activities, including the public understanding of science, has been renewed after a two-year lapse. The combined effect of the appropriations for the endowments and the institute increases the agencies' support to museums by 60 percent in fiscal 1984.

The AAM continues to press for federal programs that address the real needs of the museum community and encourage partnerships among museums, the private sector and state and local government. Federal tax policy is likely to engage our efforts in the coming months; by taking the initiative on some issues and forming alliances on others, we have maintained a steady involvement in this matter of vital importance to the museum community.

The annual meeting in San Diego brought together 2,100 museum professionals to discuss the challenges that museums face and the ways they can meet the future positively. The program featured outstanding keynote speakers: David Rockefeller, chairman of the Americas Society; William Bennett, chairman of the National Endowment for the Humanities; Maurice Mitchell, director of the Annenberg School of Communications in Washington, D.C.; and Harold Williams, president and chief executive officer of the J. Paul Getty Trust. More than 75 sessions focused on issues ranging from fund raising to curatorial responsibilities to trustee-staff relations. Activities coordinated by San Diego host museums were a fine introduction to

the area for delegates at the first annual meeting on the West Coast since 1977.

MUSEUM NEWS and *Aviso* continue to be the museum profession's most authoritative information sources. The June MUSEUM NEWS, now out of print, was the most popular issue of the year. Its focus on architecture seemed to meet the needs of what some are calling a museum building boom.

The 1983 Museum Publications Competition, held in conjunction with the annual meeting, attracted nearly 1,000 entries from across the country. After only two years, an award in the competition is becoming a coveted prize among museum editors and curators.

The major project of the AAM/ICOM Committee has been the continuation of International Partnerships among Museums, a cooperative exchange of mid-level personnel between American and foreign museums. Sixty-six museums around the world applied to the program. This year's partners were the Bernice P. Bishop Museum and the Tropenmuseum in the Netherlands; the Boston Children's Museum and the Children's Palace in the People's Republic of China; the Museum of the National Center of Afro-American Artists and the National Gallery of Jamaica; the Science Museums of Charlotte and the National Museum of Science and Technology in Sweden; Old Sturbridge Village and the Monaghan County Museum in Ireland; the Robert H. Lowie Museum of Anthropology and the Museo del Hombre Dominicano in Santo Domingo; and the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, and the Waikato Art Museum in New Zealand. The

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program was supported through the
U. S. Information Agency.

More than 200 American museum
professionals attended the triennial
meeting of ICOM, held July 24-August
2 in London. Paul Perrot, director-elect
of the Virginia Museum of Fine Arts in

Richmond, was elected to the execu-
tive committee of ICOM. Further de-
tails of the meeting will be published in
an upcoming issue of MUSEUM NEWS.

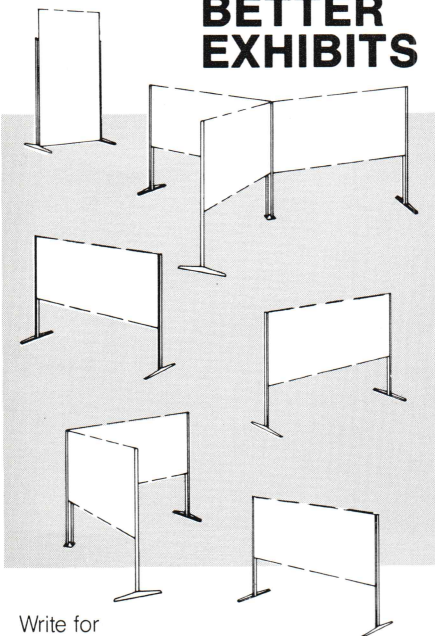
The priorities adopted by the AAM
Council in 1978 put strengthening pro-
fessional standards at the top of the
list, and the cornerstone of that effort
has been the accreditation program.
Five hundred and forty-eight museums
are accredited, 95 of which have come
up for reaccreditation and passed that
mandatory reevaluation. As you may
know, accreditation fees cover less
than one-third of the program's costs,
and this year its work was aided by the
generous support of the William and
Flora Hewlett Foundation.

Applications for accreditation
doubled in FY 1983, the result of inten-
sive efforts directed by the seven-mem-
ber Accreditation Commission and the
AAM staff. The commission sponsored
sessions at the annual meeting on de-
fining current standards and the role
of the museum director in setting goals.
Commission members held counseling
sessions with representatives of mu-
seums at San Diego and at regional and
allied association meetings, too.

In addition to explaining the program
and its benefits, new brochures detail
guidelines and special criteria for the
various kinds of museums interested in
accreditation. Supplemental guidelines
for historic sites continue to be widely
distributed, together with the *Anno-
tated Bibliography for the Develop-
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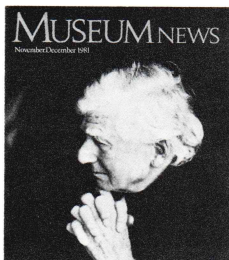
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prepared last year by the Historic Sites Committee with support from the National Endowment for the Humanities.

The Museum Assessment Program (MAP), which arranges for consultants to help museums improve their operations and programs, completed its first full cycle of assessments this year. Grants to underwrite participating museums' costs were reinstated by the Institute of Museum Services in FY 1983, and more than 300 museums have taken advantage of them. The success of the program was further ensured by a contribution from the Shell Companies Foundation, Inc.

For our accreditation and assessment programs to work, we continue to rely on the commitment and expertise of museum professionals who serve as on-site evaluators. More than 500 people are now on these rosters, and their evaluation and suggestions have been instrumental in assisting museums of all kinds and sizes. I think we

can be proud of the way their contributions reflect the concerns we all have for strengthening standards in our profession.

In terms of membership, we've had a truly banner year. With the help of the Andrew W. Mellon Foundation, we initiated 16 membership campaigns. In a year in which most trade and professional organizations lost members, AAM membership grew by nearly 400 to a total of 7,492. Membership income, which posted \$672,093 for the year, showed an unprecedented growth rate of 22.7 percent.

I think we can be very proud of the AAM's commitment to improving services to the profession and strengthening its financial position. The work the association has accomplished this year will have a significant impact on the direction and future of museums. I would like to acknowledge the contributions and support of all our members and the efforts of the AAM staff. Δ


Thomas W. Learitt

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